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The Béguinage, Bruges. An Angle of the Enclosure.

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No. 312

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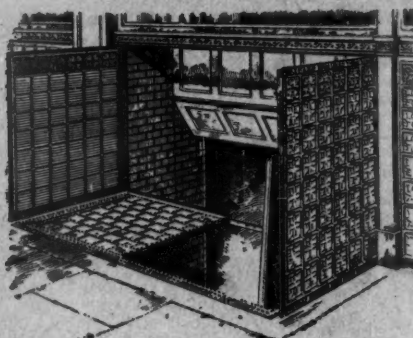
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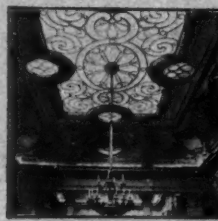


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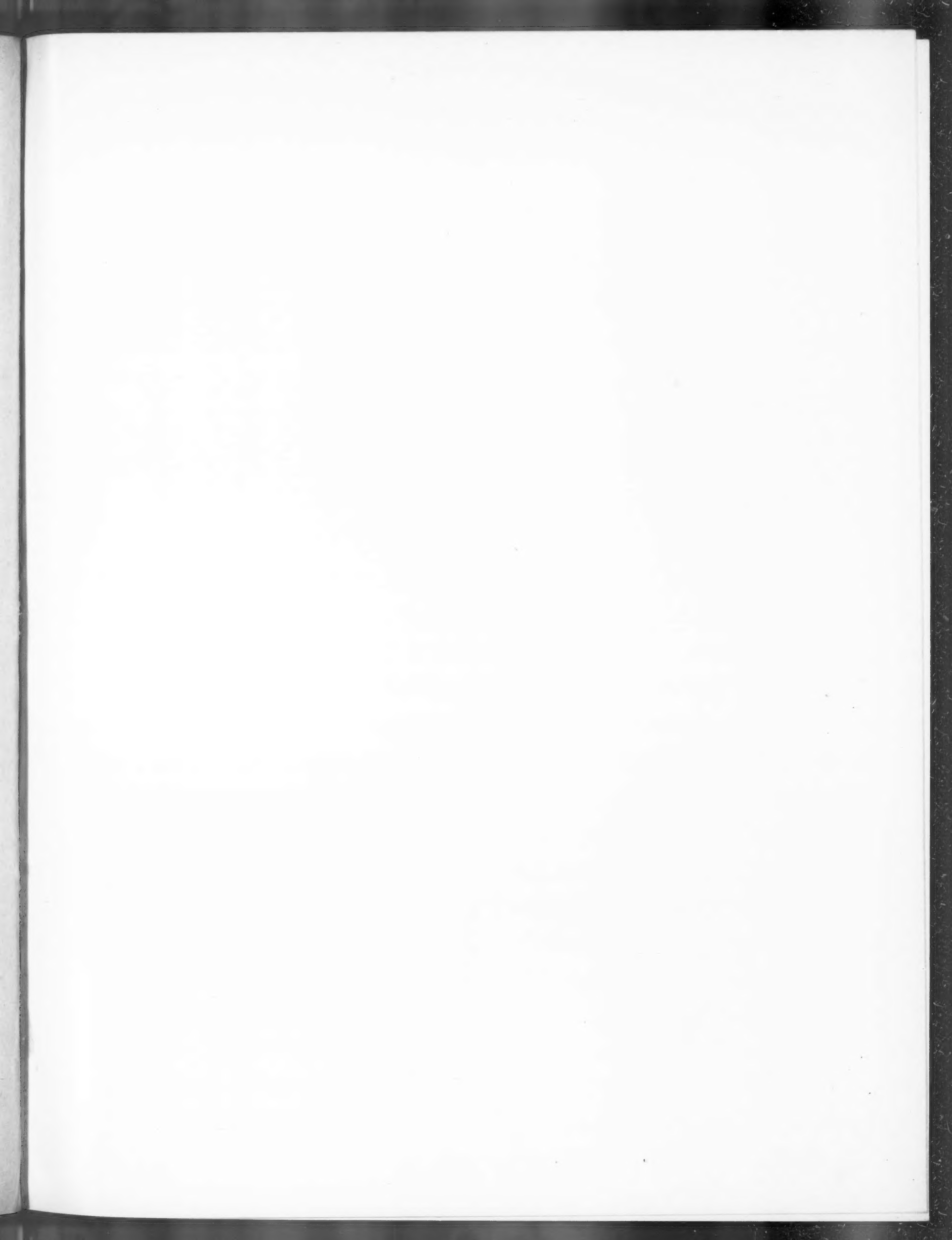
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WAR MEMORIAL WINDOWS.

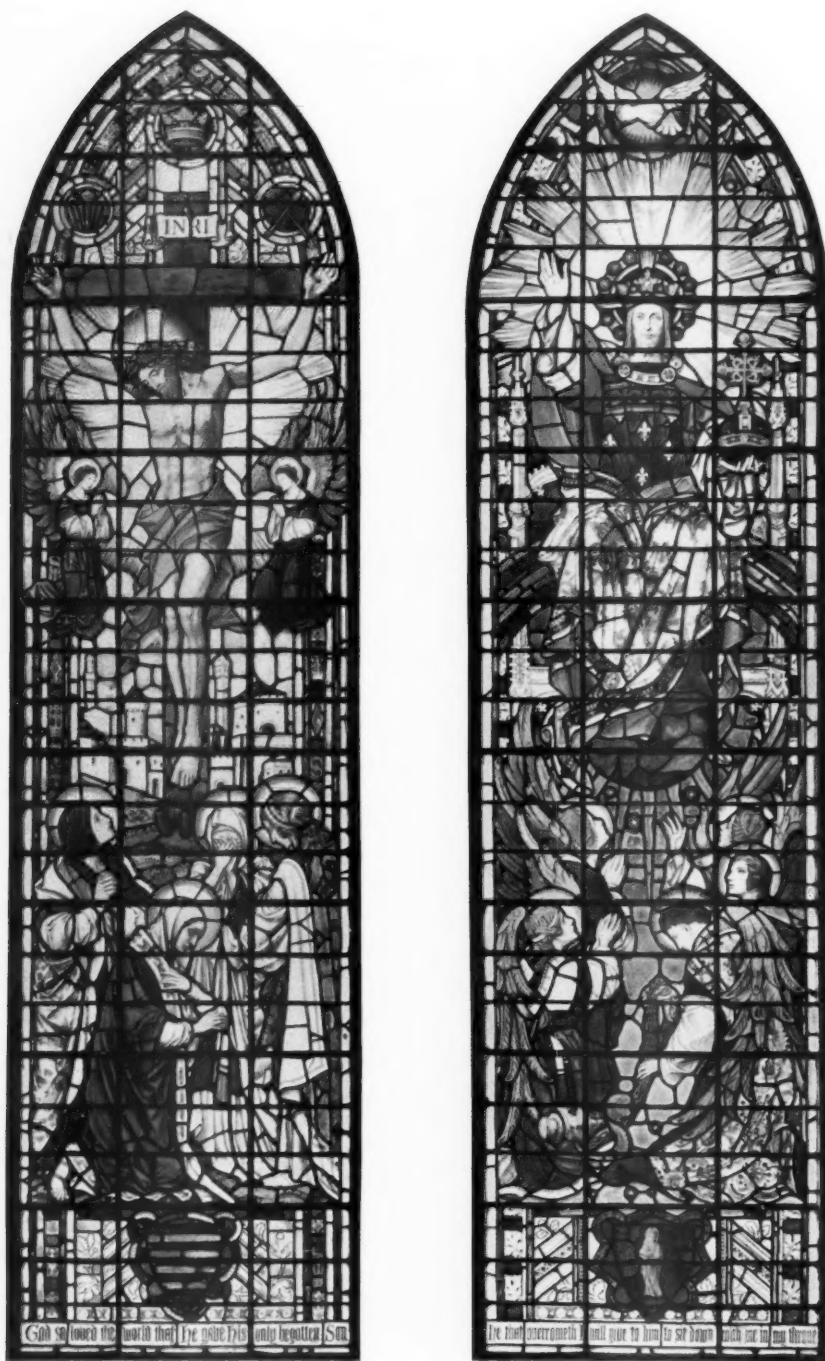


Plate 1.

November 1922.

SALISBURY CATHEDRAL.

Two of a series of eight Memorial Windows. By Reginald Bell.

War Memorial Windows.

By Maurice Drake.

IN the early summer of 1919 the Science and Art Department, in view of the unprecedented number of war memorials in contemplation, held an exhibition of memorials, ancient and modern, at the Victoria and Albert Museum, with the aim of setting a standard of merit in such things throughout the United Kingdom and guiding donors and committees in their choice of designs and materials. The exhibition was well timed, and now, after three years, it is possible to survey results.

Over a million people have been directly concerned with the erection of memorials to our dead, and a very large number of these memorials have been stained-glass windows.

Nothing strikes a glass-painter so forcibly as the enormously increased interest taken in his handicraft since the war. To that newly manifested interest English glass painters have reacted in an extraordinary manner, and many of the windows erected during the past three years might have been painted in another country and another century from the work executed by the same painters no longer than eight years ago. It is not too much to say that glass-painting has again been new-born. The public for the most part is, of course, still ignorant of what constitutes a good window, and a great deal of inferior work has been perpetrated, and more will be perpetrated, until it comes to be understood that glass-painting is a very highly skilled handicraft, and not a thing to be taken up as a side line by tinkers and tailors and department stores. But if the public buy rubbish, they have only themselves to thank for it. The sixty or seventy *bona-fide* glass-painters in England are doing better work to-day than they have ever done before, and some of them are painting very fine windows indeed.

The essential qualities of glass are transparency and translucency. In a stained-glass window perfect transparency is not of the first importance, because stained-glass is made to be looked at, not through. Moreover, pre-Reformation glass was beautiful faulty stuff, full of streaks and bubbles and "ambitti" crystals, varying greatly in thickness, and often anything but flat, so that even before it was painted it was only semi-transparent. But the very faults which impaired its transparency enhanced its translucency. Its irregularities trapped every ray of light as in a net, and it is precisely this luminous effect glass makers seek to produce in the very excellent material they make for glass-painters to-day.

Look through a piece of modern sheet or plate glass, and its transparency is perfect. Everything shows clearly through it. A scrap of old material, or of modern "antique" glass, on the contrary, yields a very broken and distorted view of anything behind it, but its irregularities fairly shimmer with intercepted and broken rays of light, whilst the perfectly smooth material is clear as rain water, and just about as flat and uninteresting. Clear transparent glass is a necessity in windows to look through; it is utterly unsuitable for use in stained-glass windows. A stained-glass window need not—should not—be transparent. But most emphatically it should be translucent, which is quite another thing. Stained-glass should admit light—the utmost possible light consonant with the modelling of its subject. Many glass-painters even now confuse the two qualities. Arguing that no one needs to look through stained-glass they "matt," *i.e.*, render opaque, surfaces which had far better be left as clear as the irregular surface of their material permits. The loss of transparency matters nothing; but the loss of translucency merely ruins what might have been a perfectly good window. The result is mud and flatness. All the light and life and sparkle has gone out of the glass. There is no need of this. All the effect of modelling can be achieved by choice of material. Thin glass gives brilliant high lights, thick,

a glorious sombreness. But if thick glass is painted with the thinnest possible coat of matt, it becomes mud at once, and the same film of paint spread over thin glass makes it no better than oiled paper. Translucency is the one quality inherent in the material, which must be impaired as little as possible if good work is to be done.

Next after translucency, colour. Rich fine colour is the very *raison d'être* of stained-glass. The Chartres windows rely entirely on colour. From the point of view of the designer they are no more than so many geometrical patterns, their interstices filled with little subjects, quaint and delightful if you will, but possessing no more dignity of composition than a Persian carpet. But the colour—marvellous, and past description—carries all before it, and makes Chartres Cathedral the most perfect thing in the world of stained-glass. Provided you are prepared to sacrifice light, such colour is available to-day. The six huge lancets which form the East Yorkshire Regiment's memorial in Beverley Minster have been filled by Mr. John Hardman with medallion glass after the manner of the thirteenth century. The result is a gorgeous thing, massed colour handled as it should be.

Next after translucency and colour I would place dignity of composition in large windows, and interest in the design for small ones. Look at Mr. Bell's composition in the Salisbury window. In the Crucifixion every line helps to give the effect of stillness. Everything is hushed in that supreme moment; the weeping women, the adoring angels are motionless, the distant city sleeps in its rigid lines. Only our Lady sinks slowly to the ground. Then compare it with the adjoining light, where the wings of adoring cherubim swirl upwards like flames of fire towards the Christ, seated in triumph on the rainbow with his feet upon the world, the dove hovering above Him with wings that quiver in the blinding light. The huge thirteenth century lancets have given the artist an opportunity of which he has taken full advantage. It is masterwork, no less.

But few buildings offer an opportunity such as this, for even where large windows occur they are usually cut up into narrow lights and tracery. In such cases, where large scale compositions are liable to be interrupted by stonework, I would place, next after dignity, interest. A window should be interesting in conception and detail, showing loving thought on the part of its designer. It should be well designed, light in treatment, rich in colour; but it should be more than all these. After the first pleasing effect it should reward search. One should be able to sit before it and study it by the hour, always finding something new and interesting in its details. This thought and care can be expressed in many ways. For instance, Mr. Nicholson's "Temple of the Spirit" in Holy Trinity Church, Jesmond, well repays examination. The design is excellent, and well thought out. The angels, prophets, martyrs of the Te Deum; the Greek and Roman fathers, "the Holy Church throughout all the world"; all interesting, all appropriate and well done—the story well told. But walk backwards from the window until from a distance it becomes a mere kaleidoscopic screen of colour in which no individual figure can be distinguished, and suddenly you are aware of a great white cross emerging from the blur of colour and stretching its arms right across the window. Close at hand it is invisible, hidden in the details of the figures; but when these details are lost by distance this essential fact of Sacrifice remains.

By selection of his material the artist has concealed it so that it leaps to the eye only when the observer is forty feet from the window. It took thought and knowledge of the material to produce that effect, and it is well worth the doing.

Little decorative features alluding to the subject or purpose of the window impart interest. Regimental badges, heraldic bearings, saints' emblems, even personal ciphers or monograms, not necessarily obtruded, but inserted here and there modestly and with purpose, all help the interest of a window.

Look at Mr. Geoffrey Webb's little masterpiece, the figure of Our Lady with the Child at St. James's Church, Spanish Place, commemorating those of our people who were lost at sea. The exquisite little figure is as nearly perfect in design as

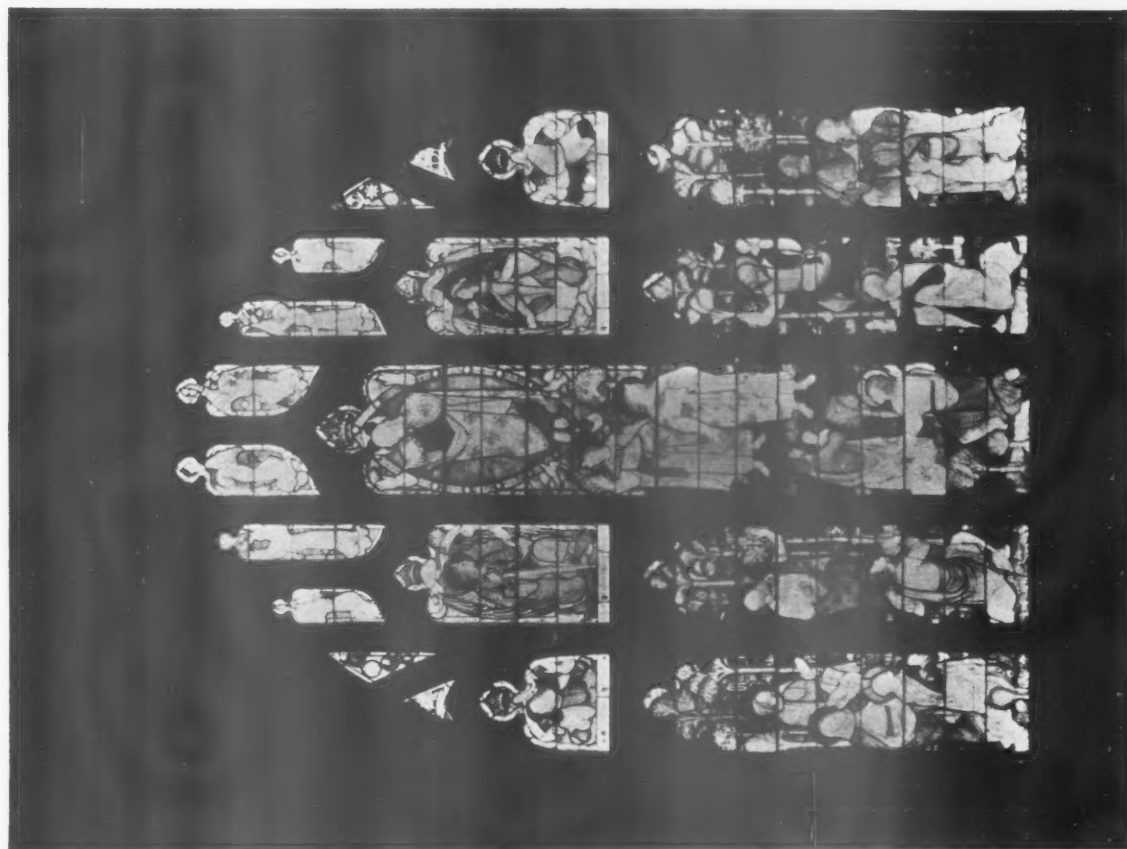
painter would treat it. Look at the framing of the medallion, and see how cunningly it is contrived of Our Lady's crown and lilies. Look at the border—crowns and lilies again. Look at the background with its sprinkling of stars. There is no lack of thought here, or in the adjoining lights. The wings and climbing vine in the lancet of St. Michael, adopted as the patron of the Air Services; the figure of St. George, a soldier of our day, yet marvellously mediæval in every line. Again, master-work throughout—glass treated as it deserves.



DETAIL OF LANCET IN ST. JAMES'S CHURCH, SPANISH PLACE. BY GEOFFREY WEBB.

a figure can be. Star of the Sea, she holds a little lighthouse in her hand, and rays of light shine from behind her, enclosed in a vesica of cloud. Beneath her feet are a star and the crescent moon, and from the star rays of light strike down to a little ship in a medallion in the base of the window. Here the middle ages and to-day join hands, as they should do, for the modern battleship might have been painted in the fifteenth century—is treated exactly as a first-rate fifteenth-century

The painting is light and delicate, and the same lightness and delicacy mark the work of the painter's brother, Mr. Christopher Webb, in his war memorials at Dursley and Wallington. The design of the latter window, too, makes the best of what is already, from a glass-painter's point of view, a very tempting arrangement of stonework. The central figure of St. George in the Archibald Memorial at St. George's Church, Palmer's Green, an excellent little window by Mr. Aikman, recalls Mr. Webb's



A WAR MEMORIAL AT WALLINGTON.
BY CHRISTOPHER WEBB.



TRIPLET OF LANCETS IN ST. JAMES'S CHURCH, SPANISH PLACE.
BY GEOFFREY WEBB.

St. Michael at Dursley, and its treatment also is delicate and fine, preserving to the glass all its proper sparkle and light.

Another translucent window is Mr. F. C. Eden's "Fountain of Life," in All Saints' Church, Norwich, and the latter artist's "Jesse" window, the war memorial of St. Peter's Church, Wolverhampton, is very harmoniously designed and also calls for notice. Mr. Horace Wilkinson's pair of triplets at the

both good. The other two, by Mr. Percy Bacon, are in Holy Trinity Church, Leamington, and at West Southbourne, Bournemouth, and both are stately things, very delicate in detail despite their size.

The above examples cited at random are in no sense a complete or even representative list of the many good windows which have been painted in England since the war. It is im-



THE ARCHIBALD MEMORIAL, ST. GEORGE'S CHURCH,
PALMER'S GREEN. BY W. AIKMAN.

west end of St. Nicholas', Blundellsands, is dignified and fine. Mr. J. A. Knowles has a well-drawn figure of St. George at Goole, and two restful lancets in Melbourne Terrace Church, York. Among large windows, three worthy of note are Mr. R. C. Bayne's Walsh Memorial at Feniscowles, near Blackburn, where a happy grouping of saints in the side-lights leads up to a central figure of the Christ. The colour and composition are

possible for a single observer to make more than the most perfunctory list of works which are scattered over the whole Kingdom; but though only a few isolated instances, they demonstrate what strides the handicraft has made since 1914. That advance is mainly due to the recent general manifestation of interest in stained-glass, and so long as that interest is maintained, so long will English glass-painting continue to improve.

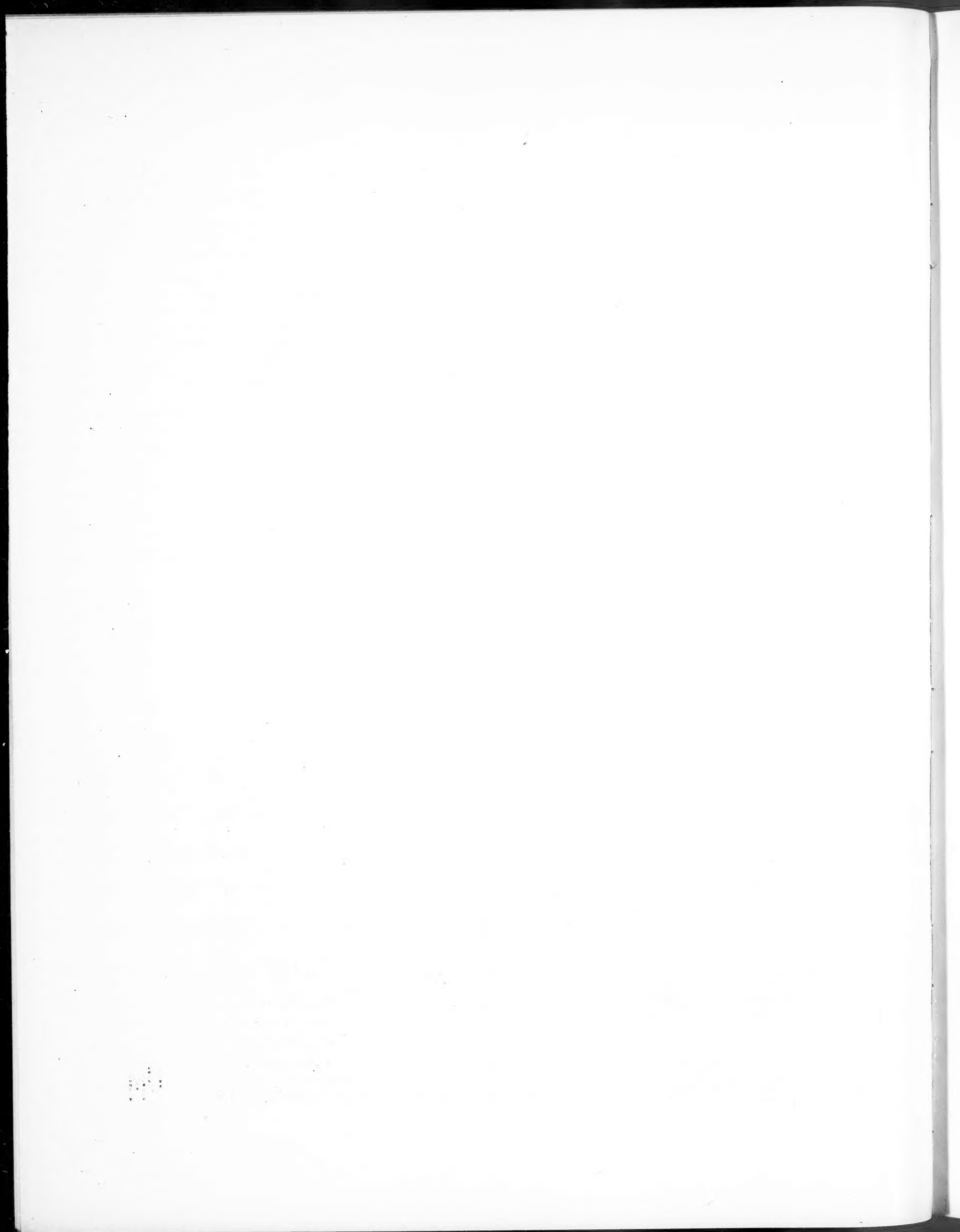
WAR MEMORIAL WINDOWS.



Plate II.

November 1922.

TWO STAINED-GLASS LANCETS IN SALISBURY CATHEDRAL. BY REGINALD BELL.



The Béguinage of Bruges.

THE more one reads and listens, the more one becomes aware of the inefficacy of prose to convey the impressions and emotions of architecture. The surge of recollections, the stirring of the senses, the swift reaction of beauty on the mind, all are blended together to form an intimate mental picture which is too complex to exteriorize. The poet has at his call resources of colour and rhythm, the musician can convey his feelings still more directly and more subtly; but failing these avenues of interpretation, it is perhaps wiser to attempt nothing; to leave it to each observer to form his own fresh impressions or secretly to cherish those which he already possesses.

It is wellnigh impossible to write of Bruges without recourse to poetry, so it is better to yield at once, and borrow from Wordsworth a verse which admirably conveys the atmosphere of the town:—

In Bruges town is many a street
Whence busy life hath fled;
Where without hurry noiseless feet
The grass-grown pavement tread.

There we have a terse yet beautiful expression of the life of this ancient city. Market day and the Grande Place provide their quota of bustle and activity; but one has to take only a few steps to reach the quiet streets and peaceful waterways where the spirit of tranquillity can be assumed again like a mantle—the real mantle of Bruges, which breathes, as much as any city in Europe, the atmosphere of a bygone tradition.

Bruges is full of harmonies, which partially accounts for its being so completely satisfactory; and nothing is more beautiful as a harmony than its Béguinage, reached by peaceful streets which are a perfect preparation for their tranquil and unaffected climax.

The Rue de la Vigne (most warm and sunny of names) leads to the Place de la Vigne. And there, nodding amicably across

the Roya, stands an eighteenth-century portal, dignified but hospitable, unconsciously impressing on the visitor the attitude which becomes him on entering the Béguinage within. One casts a last look before entering at the old gate-house and the Lac d'Amour beyond; as is fitting, there is greater austerity within the Béguinage than without, but it is an austerity which is humane, benevolent, and mild.

The archway on the inner side of the entrance is wide and low, but it is not subservient. Seen from within, its broad curve is suddenly perceived to become a frame embracing one of the most charming pictures imaginable; the picture of a soft bright lawn, tree encircled, and surrounded by exquisite little houses—a complete village in miniature, the dwellings in which stand side by side, each in itself full of reticent dignity and courtesy to its neighbour, an object lesson in the simplicity of elegance and the elegance of simplicity.

There are in all about thirty-five of these little houses, separated from the spacious central green by a grass-grown cobbled margin. On the south-east side of the enceinte stands the fine old church, the physical and spiritual focus of the composition. Its façade strikes a sober note in contrast to the prim gaiety of the rest of the enclosure. The massive breadth of its brickwork and the quiet strength of its buttresses express the power of the spirit which created the Institution of the Béguinage. Within, the lighting is dim, but the interior reveals a subdued cheerfulness, a note of restrained richness being lent by the presence of some good pictures. Finer churches certainly exist, but this one has a charm which is all its own; it is a fit setting for the worshippers whom it welcomes—the simple, quiet, old ladies, who make their way across the green with tremulous gait to this clean and agreeable haven of devotion.

The houses around the green are the dwellings of these same



Photo: F. R. Yerbury.

A VIEW OF THE BÉGUINAGE FROM WITHIN THE ENTRANCE.



Photo: F. R. Yerbury.

THE CENTRAL GREEN.

old ladies and of their younger sisters. They are the Béguines Brugeoises, members of an exclusive community.

We are told that the foundation of the Béguinage of Bruges dates from the thirteenth century. It has a charter from the Bishop of Tournay, which liberated it from the jurisdiction of surrounding parishes, and another which directed certain ornaments and relics belonging to the chapel of the Bourg to be brought to the new foundation of the Place de la Vigne: "ad vineam supra Roium, juxta domum Sti. Joannis in Brugis, ad opus Beghinarum."

The Béguinage of Bruges is typical of these semi-secular, semi-religious communities, which exist in Flanders and in Holland. Their object is the living of a holy life, and this object seems to be achieved in a simple and logical way through a spirit of quiet religious fervour. Distinct from the religious orders, the Béguines are classed as "congrégations séculières," and are bound by simple regulations and vows. Women of any rank may enter the sisterhood, and they are received up to the age of almost fifty years into this asylum, which permits a life of tranquillity, seclusion, respect, and liberty.

The Béguine undergoes a novitiate, at the termination of which she receives the habit. Her vows are those of chastity and obedience, but they bind her only from year to year. At the end of any single twelvemonth she is at liberty to renounce her affiliation and return to the outside world; a liberal and wise dispensation from those who know that human nature is an uncertain quantity, and that early fervour has been known to weaken when renunciation has made a return to the world impossible. Guidance rather than force is the keynote of the organization of the Béguinage, and the superiors, including the Grande Dame who administers the enclosure, are elected by the Béguines themselves.

It might be inferred that poverty was essential to admission to the Béguinage, or that social status might form a barrier.

On the contrary, complete liberality of spirit prevails in the acceptance of candidates for the novitiate. Women of all ranks, rich and poor alike, who are either unwilling or unable to marry, are admitted to the order; once received, their position is defined and is one of respect and dignity. Permitted to carry on useful work, to have contact with friends and relatives, and provided with protection and congenial society, the Béguines lead an existence which has many compensations as an offset to the relinquishing of the more frivolous distractions of life.

The spirit of the Béguines must be imagined if the setting in which they are seen is to be appreciated. The Béguinage of Bruges exactly expresses this spirit, and the traveller, at the sight of these clean little whitewashed houses, finds himself impelled to enquire regarding the moral force which has created this architecture of modest nobility.

The dwellings of the Béguinage have that type of façade which seems almost to approach the living human expression. Their proportions are sure and dignified. Their "ordonnance," the grouping of doors and windows, is straightforward and of simple rhythm. Their mass is grave and restrained, relieved by detail touches which are gay and friendly. The white sash-bars in their green sashes and frames, the contrast of dark plinth and whitewashed wall, and last, but not least, the admirable fanlights, show fancy which makes one believe that whimsicality is not quite banished from the Béguinage. Within the houses, glimpses of whitewashed walls, black chimney-pieces, and red hexagon tiles hold out the assurance that quality dwells within as well as without.

It is with regret that one leaves the Béguinage, so soon does architecture of this good and simple kind set the mind and heart at peace. One remembers it as a complete and perfect poem of the kind that a John Ireland could translate into delicate and colourful music.

HOWARD ROBERTSON, S.A.D.G.

THE BÉGUINAGE, BRUGES.

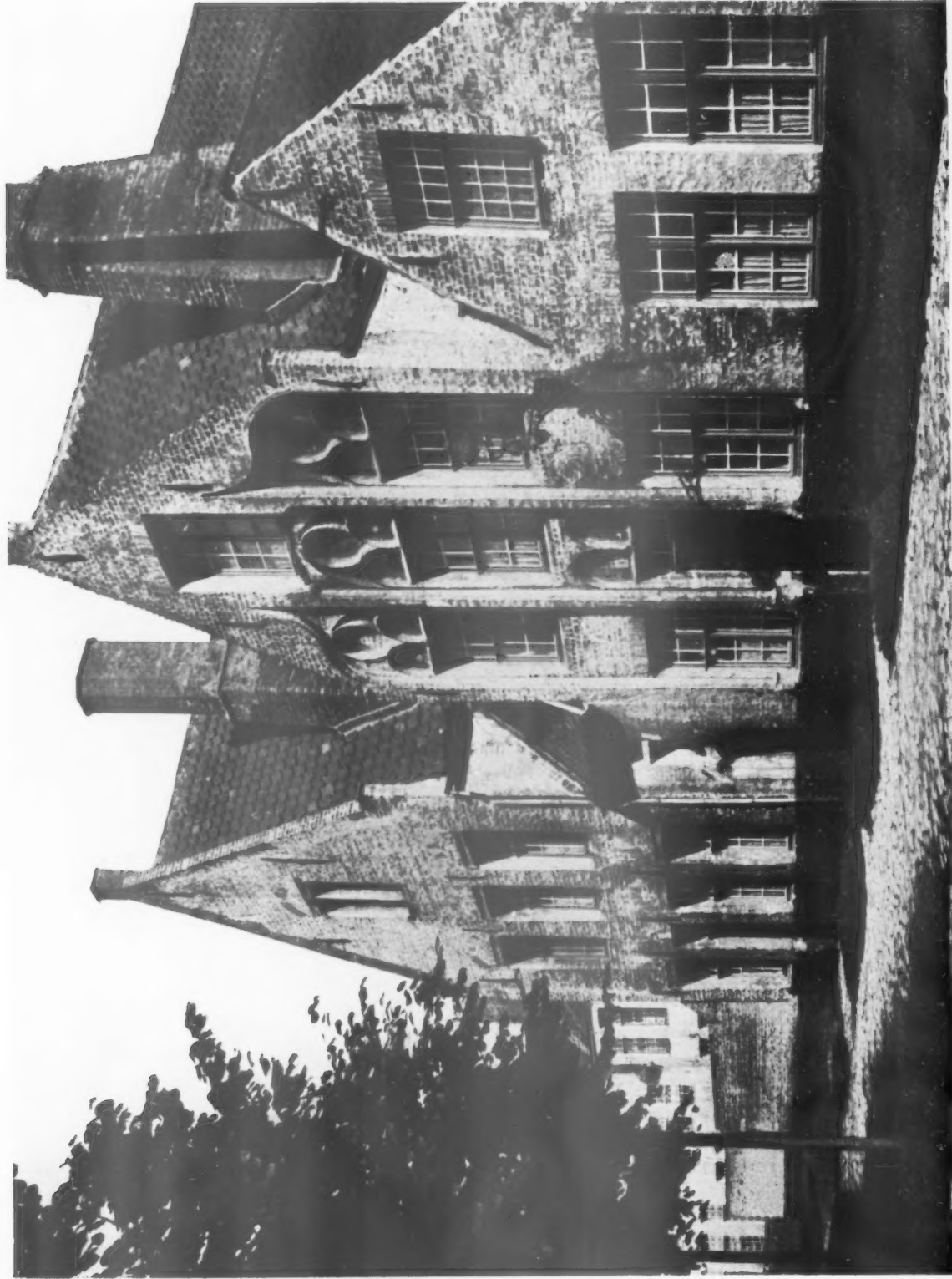


Plate III. November 1922.

Photo: F. R. Yerbury.

TYPICAL HOUSES ROUND THE GREEN.

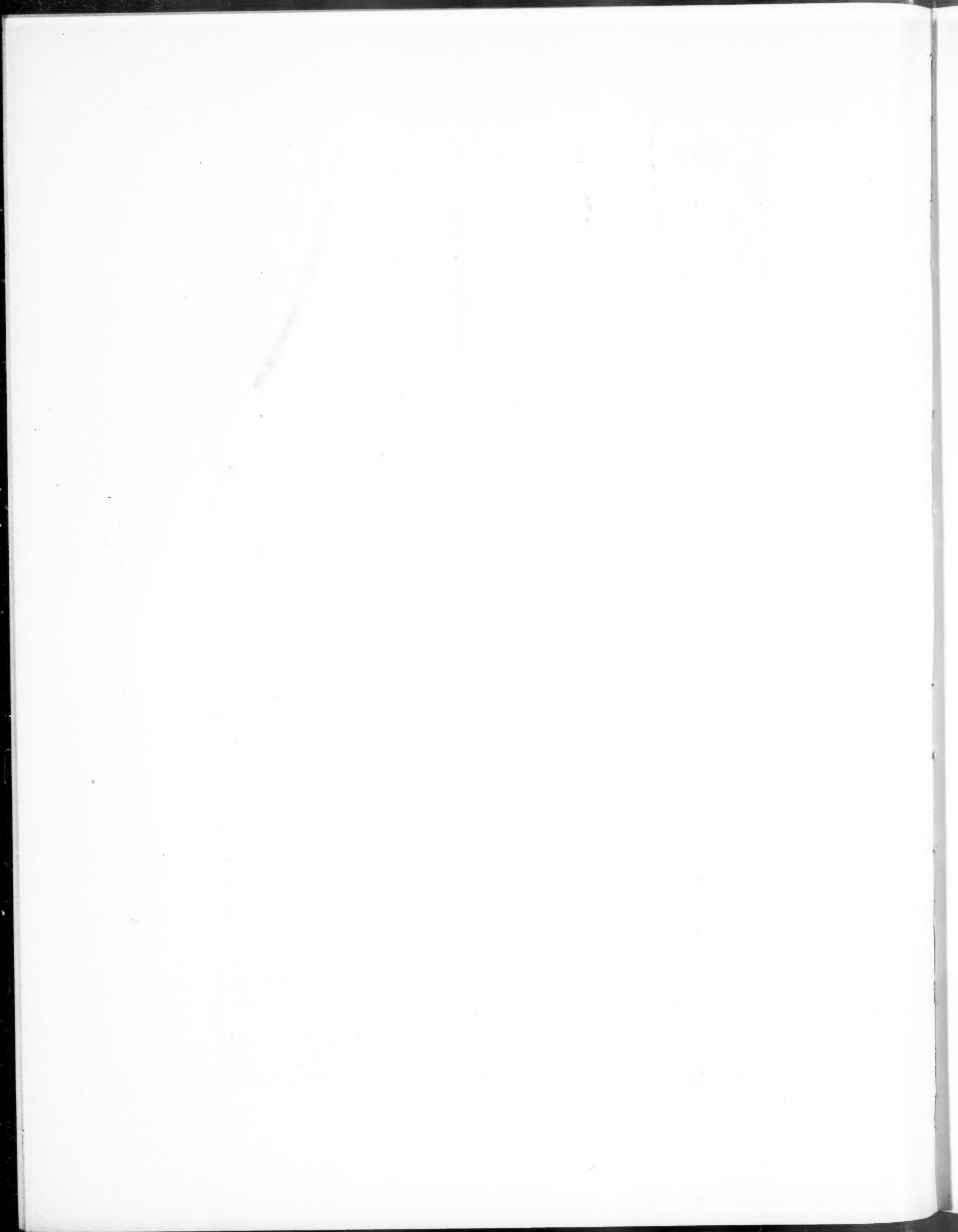




Photo: F. R. Yerbury.

THE GATE OF THE BÉGUINAGE.



Photo: F. R. Yerbury.

AN ANGLE OF THE ENCLOSURE.

Bishop's Stortford College:

Memorial Hall and Chapel.

Clough Williams-Ellis, F.R.I.B.A., Architect.

IN general form the exterior of this building follows the traditional collegiate type. The details, however, have been handled with considerable freedom, more perhaps in the spirit of the later Renaissance as developed in Southern Europe than in England.

The chief problem was to produce an effect of dignity at a moderate cost, and it was felt that this could best be achieved by giving the building the utmost height that could be afforded, this height being further emphasized by the panel and pilaster treatment of the walls, and by the steep-pitched roof and elevated cupola. Outside there is little ornamentation except at the entrance and where decoration has been concentrated about and above the pillared Doric portico that shelters the tablets bearing the names of the fallen. From this portico the chapel is entered through the carved oak doors which form a special memorial to Mr. E. A. Knight, some time a master at the school.

On the left a door leads up to the gallery seating a hundred persons, the corresponding door on the right leading down to the heating chamber.

The main body of the building (which for the present is left a bare shell) will accommodate four hundred more.

The raised half-octagon platform, which is seen through a high arch surmounted by a cartouche bearing the college arms, is entered up steps right and left, and has space behind it which can later be fitted up as offices and lobbies. There are three entrances to the platform from this space, and five to the balcony from a corresponding floor above.

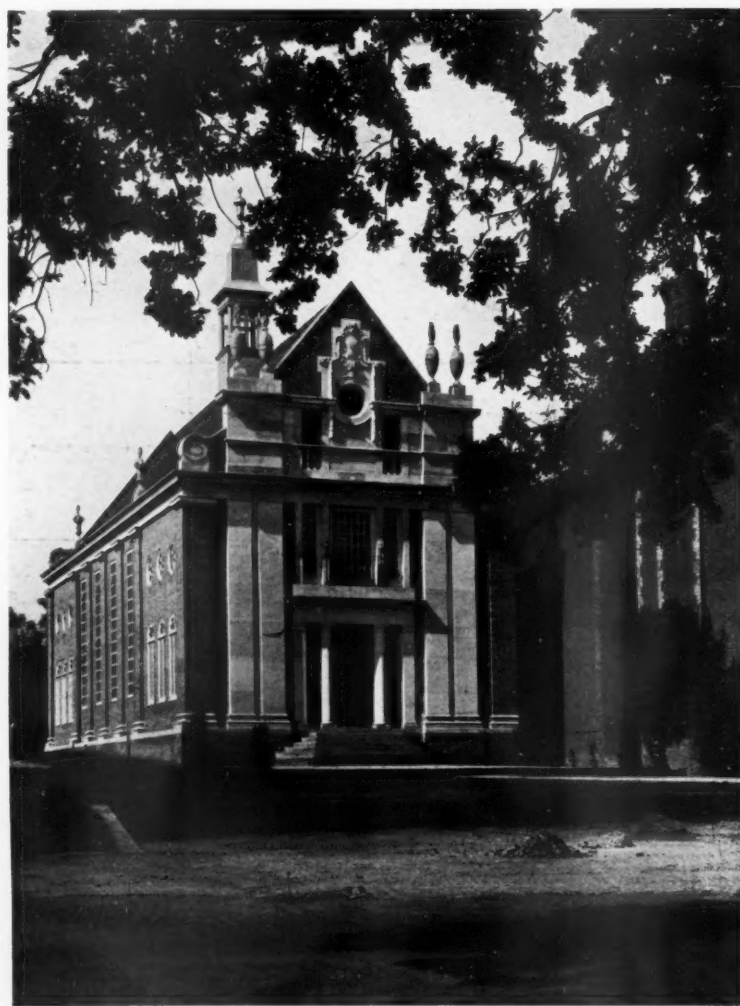
The various uses of the hall, such as dramatic performances, concerts, and the like, have been kept in mind in arranging its lighting and appointments. The general rich colour scheme for the platform end is in lapis-lazuli

blue, viridian green, brown, and gold, complementary colours being used in the hangings. Venetian mast lanterns and urns surmount the balcony piers, the space under the central balcony arch and between the lights being intended for use

as a pulpit or rostrum. Under the platform is considerable cellarge for the storage of chairs and other furniture when not in use.

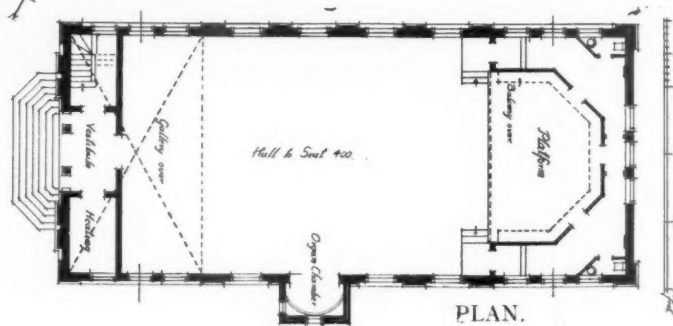
An organ chamber has been built out half-way along the north wall, with space beneath for the blowing motor; the electric power cable that serves this passes on above the main gallery to the brick-built cinema-box, which also acts as clock chamber and gives access to the roof space. The roof space is provided with planked gangways between the steel trusses for the use of electricians and other workmen, and flights of ladders lead up into the cupola. In the cupola is a light that can be switched on from below, the proposal being that it should be lit as a signal and as a kind of "silent bell" on special night occasions.

The cupola itself is of green copper, the crosses and the terminal urn being gilded. The general walling is of rough-faced bricks with dressings of Portland stone, whilst the roof is of red pantiles.



THE ENTRANCE / FRONT.

Photo: F. R. Yerbury.



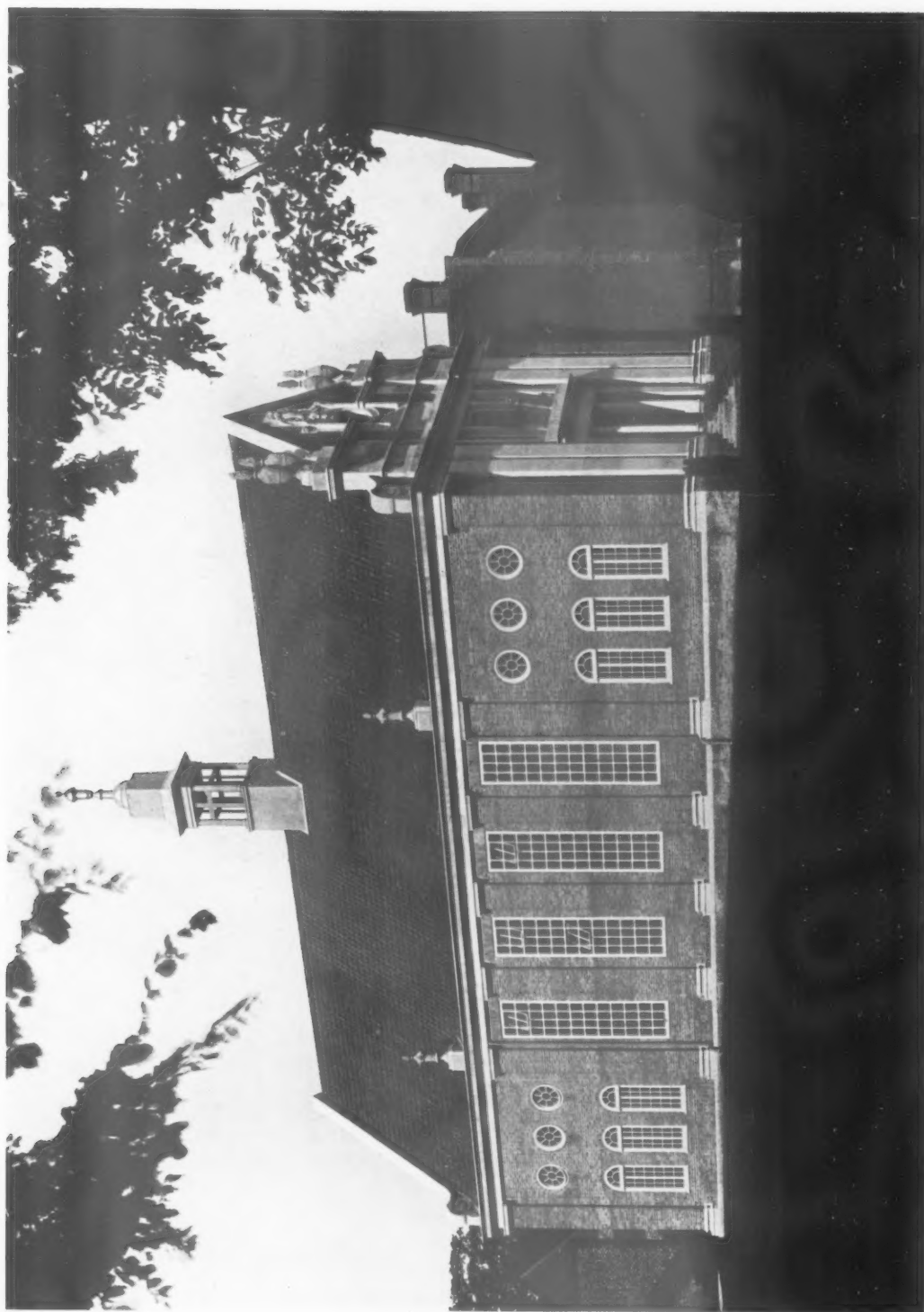


Photo: F. R. Yarmy.

VIEW OF THE SOUTH SIDE.



Photo: F. R. Yerbury

INTERIOR FROM THE EAST GALLERY.

A lively interest has naturally been taken in the building by the present boys of the school as well as by Old Stortfordians, and criticism has been freely offered and readily accepted at all stages of the work.

A good many such criticisms cancelled one another, whilst others were in due course answered by the gradual development of the scheme.

Latterly attention has been chiefly fixed on the interior decoration, or rather on that small portion of it that it was thought well to finish, so far as was possible.

That a somewhat elaborate colour-chord should suddenly be struck at one end of an otherwise bare hall may well seem surprising until it is remembered that the rest of the interior is ultimately intended to be treated in low tones that will harmonize the whole scheme and compose such discords as may now seem to exist in this isolated fragment of the whole composition. Bare Fletton bricks are admittedly an impossible foil to any colour scheme, but it was considered better in what little decoration was possible to play up to the final conception of the completed interior rather than down to the crippling level of the mottle-faced bricks.

It should be pointed out that owing to the inevitable fading of the pigments used, all the colours have to be laid on in the first instance more brilliantly than ultimately needed, so that the chromatic effect is at present keyed up to a pitch that time will quickly lower.

It has been objected by some that bright and cheerful colours are not "suitable" to a building in which religious services will be held, and that drab and neutral shades are more becoming.

It would be easy to pillory such objection as a strange commentary on the observances of a religion that should have its roots in hopefulness and beauty, but it is more probably only a regard for nineteenth-century conventions that has been

disturbed and a distrust aroused of what seems unorthodox and ultra-modern. Such a view is wholly understandable and worthy of all respect, but its holders may be reminded that the Mediæval Age in England, the age of faith and the golden age of religious building and craftsmanship, was also the age *par excellence* of vivid and profuse colour.

The vandalism that unfortunately accompanied the fervour of the Reformation turned most of our churches from glowing treasuries of all the arts into the bare shells that they mostly remain to this day, and to which we are accustomed. All those, however, who have been privileged to see some of the few remaining and now reverently preserved examples of authentic Gothic colouring, where woodwork, walls, and roof glow with bold primary colours and where stained-glass windows add a brilliance and lustre of their own, will probably regard any serious attempt to re-enlist the help of colour with sympathy and approval.

Mediæval church hangings and religious illuminated books and missals also go to prove that colour was regarded as even more important than the then rather primitive art of music. Those who may not be familiar with the beautiful church interiors of the Italian masters may still have some knowledge of the rarer yet by no means negligible decorated chapel interiors in our own country.

These will hardly contend that where poetry, music, and architecture are employed for the delight of man and the glory of God, colour should be denied its part, or arbitrarily restricted to the glazing of windows. In nature, wherever there is sunlight there, inevitably, is colour, the light itself being, of course, a bundle of colours, as is revealed to us in the glorious spectrum of the rainbow.

It is strange if what is most justly revered in that great miracle of colour should be condemned as irreligious when reflected, even unskilfully, in a church.

Memorial Screen, Orford Church, Suffolk.

Sydney Tugwell, F.R.I.B.A., Architect.



ORFORD CHURCH, Suffolk, which dates from the year 1166, was originally an important structure consisting of a nave, choir, transepts, and aisles, with central tower. All that now remains is a fourteenth century nave and aisles, a partly ruined western tower, and a Norman chancel in ruins.

In the 'eighties George Edmund Street prepared designs

for its complete restoration, which did not materialize much beyond new roofs to the nave and aisles, and south porch. The memorial screen, recently erected and here illustrated, divides the choir from the nave, and the design for carrying screens across the north and south aisles is in hand. The work has been executed in English oak by Mr. Lawrence Turner, F.S.A., from the designs of Mr. Sydney Tugwell.

A National War Memorial for Italy.

A Monument upon a Mountain, from the Designs of Signor Eugenio Baroni.

SIR ASTON WEBB wants Britain to have a national war memorial. Architects, sculptors, and lovers of art feel with him that we have none yet worthy of our sacrifice. We have nothing big enough, bold enough, and fine enough to tell in words loud enough for all to hear the grim, glorious story of our fight for freedom.

England has its Cenotaph. Let us see what Italy would have.

If Signor Eugenio Baroni's scheme is carried out—and a national committee has approved it—Italy will have the finest, and the biggest, memorial ever planned by an heroic people to those whose sacred bones have paved the path to peace.

It is an arresting conception, bold, imaginative, majestic. Its scope is truly national. Its sentiment is, as it should be, Latin. And its pedestal! Here is a stroke of genius, a poetic inspiration. What would not a sculptor or an architect give to have a mountain for his base?

The main idea is simple, as indeed it should be. A gigantic cross tops the mountain, symbol of sacrifice at the scene of the greatest sacrifice made by the Italian army. The central part of the cross is a sort of sacred crypt containing the bones of the

slain and an altar where prayers for the dead may be said. Here will be Italy's greatest shrine, a place for prayer and pilgrimage. The steps that lead up to the Ossarium, making approach slow, give ample time for meditation. There is here no Vanity Fair to distract and to demean. For here, amid the eternal hills, far from busy town and scrambling mart, sleep the nation's heroes.

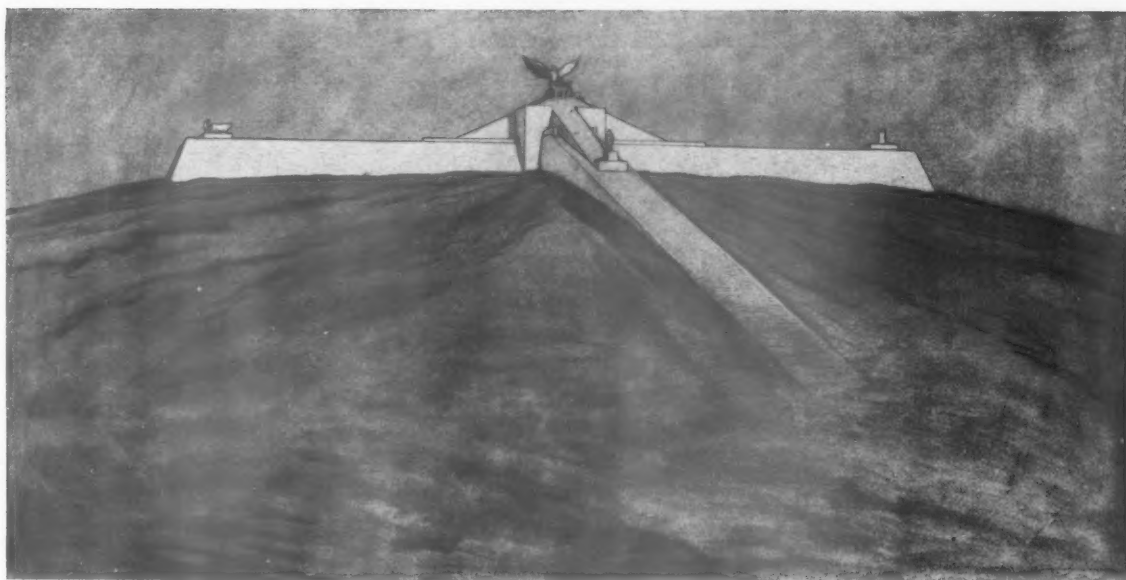
The religion of Italy gives to this memorial its peculiar character, a sentiment alien to the colder north. And for that reason it is not likely to appeal so much to us as it does to the Italians. It has about it a stark acceptance of the gruesome side of war impossible in a British monument.

With a cross as the main outline of the memorial, the sculptor has designed statuary groups at commanding points, and it seems a natural development that these should have become rather like Stations of the Cross on a fine processional pilgrim way.

The conception is daring, but justified. The Cross signifies so much, both of sacrifice and hope. It is the world's symbol for just that form of patriotism which unselfishly and without thought of the individual life gives up all, even unto death, for



THE MONUMENT, AS IT WOULD APPEAR ON A DISTANT VIEW.



THE MONUMENT, AS SEEN FROM THE REAR.

a national ideal. And the Way of the Cross is one of infinite dolour, marked by a variety of tribulations. So the Stations have a special meaning for the Italian peasant. To climb up the many steps that would lead to the national shrine, and to meet on the way these Stations of a nation's Calvary, would give to the pilgrimage a religious atmosphere, the suggestion of being in some vast cathedral, built by Nature and embellished by man. So the impression that here is holy ground sanctified by the best blood of the people is insensibly produced. The majesty of the mountain top, the solemn stillness, the sense of freedom, the vast expanse of the countryside to be seen from the heights, should make for lofty ideals. It should be like a refreshing spring for the world-weary pilgrim, should inspire to a finer patriotism and an enlarged conception of the beauty of sacrifice.

Here, on the summit of the famous Monte S. Michele, where died so many of Italy's sons, one of the pivotal points of the war, the issue was mainly decided in the struggle against the Austrian. And it is eminently fitting that here should be raised the nation's tribute to the men who set her free.

Signor Baroni says he has conceived this work as the result of his enthusiasm for and belief in the sacrifices and the feats of the Italian soldier. No one who looks at the designs will be surprised to learn that he won the national competition.

His first idea was to provide a house for the bones of the dead. The monument gradually assumed the form of a cross without deliberate design. To reach the chapel it was necessary to make approaches, and so wings were added. And thus the Cross came. So, too, with the Stations. The artist did not set out to include them in his scheme. They came afterwards in a natural way, for he found it necessary to tell the story of the soldier, and could not do it properly without also telling the story of the mother. And so group after group developed, until the Cross and its Stations gave to the monument a full religious flavour, setting up on the holiest ground in all Italy the symbols of sanctity.

The size of the monument is heroic, for its cubic content is 163,000 cubic metres, with a length of 400 metres, and a breadth of 200. It is not high, because the mountain is so high that it forms all the pedestal needed. The actual Chapel of the Sacred Bones, as we may quite reverently term the central feature of the memorial, is 60,000 cubic metres. The artist has gone to great pains to get just the right proportions. He made

special experiments on the mountain itself, and also on certain hill fortifications. The well-known fact that even a small hut or shelter at the top of a mountain seen from a far distance looks as imposing as if it were a big and massive building built on the flat, led him to the decision that no height was needed. The Cross will be visible from afar off. As seen from the Isonzo, the river of heroic and terrible memories, the monument will appear as just a great white cross on the mountain-side. From the railway line Cormons-Capriva, at the little town of Gradisca, people will get a nearer view. They will see the long flight of steps with four great groups, the central building, topped by the gigantic statuary, with the winged figure leading Italy's sons up to freedom and a new dawn, and the two Stations at the ends of the wings of the Cross. From Doberdo and Oppacchiasella, at the rear, will be visible the back of the monument, and again the outstanding winged figure, a figure that may be seen from every point because its only background is the skyline, dominates the pile. From whatever side you view the memorial, it is still this heroic conception of the Spirit of Italy that sets the note of fervent patriotism, of undying love for freedom, of unconquerable belief in the glory of the greater dawn that lies ahead. Here Hope strides above an open grave, new life springs from the ashes of the dead.

The statuary represents the epic of the war as felt and fought by the peasant soldier, the true representative of the people. The first Station is called "The Call." The soldier is shown in full war kit, bidding farewell to his mother, who, patriot too, will not stay him.

Simple, strong, broad, dignified, the work has a compelling restraint. The sad, statuesque mother, noble, immobile, and the son, moving forward, yet looking backward, torn by the conflicting calls of home and country, which yet are one, make a group of real power.

The second Station shows the son climbing to the height of heroism to which he has been called. Somehow in the bent back, burdened by the heavy full kit, and the appealing arms, there seems to be the whole story of the agony of the sacrifice, a sacrifice accentuated by the sorrow-stricken figure of the mother, who, now that her son cannot see her, gives way to her grief. She proudly bade him go, but the parting is not made the easier thereby. And the sculptor graves it all in a few pregnant lines. More than this, he manages in the upturned, eager face of the warrior, looking on to the task that



STATION I—THE CALL.



STATION II—THE ASSENT.

lies ahead, to suggest the courage which sends this man from his hearth and home, despite the bitter sorrow of parting, to face willingly discomfort and death.

On the way he falls beneath his heavy burden, and this is the subject of the third Station. In the agony of this hour he is sustained by his mother, who bends tenderly over him. Here, as in the other groups, are both fact and parable. The mother is not only the mother of his flesh, but the spiritual mother, the Italy for whom he is to fight and by whom he is supported and succoured.

Again this theme occurs in the next Station, "The Bread." While he forsakes his fields, others take up the task of feeding the nation and the army, which is, too, the nation in arms. The children now feed their fathers. The new generation aids the old, while the old in the firing line protect the heritage of the new. Here is a fine parable. The artist links up in one simple incident the peasant in peace with the peasant in war. And the child who gives to him the loaf suggests the true business of man, earning his daily bread, which an unwanted war had interrupted. The soldier with his machine-gun and other implements of slaughter typifies the uselessness and destructiveness of war. The child with the loaf surely stands for peace.

Station the sixth is a grim reminder of the peasant soldier's sacrifice for the sanctity of home and fatherland. Here, told boldly, brutally, is the most horrible and the most senseless phase of war. In a little group of three, one blind and another trying to describe to him that which he never can see again, pointing to some view with a mutilated arm, there reappears the mother, now a mother of sorrow and sympathy. It is a powerful conception. Its severe simplicity gives it true strength; and in the ruthless though reticent presentation of the mutilations of the battle-field there is the essence of the tragedy of thousands of Italian homes, a tragedy ennobled by the remembrance of a great patriotism.

The soldier has passed through the furnace of war. He has won freedom. Victory, though at terrible cost, has been achieved, and, soldier only when his country is menaced, he goes back to the land, his first love and his last. The seventh Station shows him after he has been demobilized. The pair of oxen harnessed to the plough are modelled with masterly power. The man has paused at the end of the furrow, and, arms shading eyes, blinded by the glory of the new dawn of a new-won security for his people, peers into the future. This

would seem a fitting finale. But Signor Baroni has one more word to say, and it is a warning that history tells us is not without warrant. The last Station is "The Sentry." Silent, watchful, a lone figure, he stands facing the frontier, from which the foe, if foe there be, must come.

So far we have not mentioned the fifth Station. The reason is that it is the central group, placed right on the skyline, the final motif of the whole memorial. And it is an integral part of the House of the Dead.

The wings of the Cross will contain halls where pilgrims may meet, and there will be wide terraces. At the intersecting point there will be a big hall in which will be ranged, as if in military formation, all the bones of the slain. The hall will have a glass roof, and only the priest will be allowed inside, where, in the centre, will be an altar.

In planning that vulgar curiosity shall not desecrate the sacred place, Signor Baroni has, with a touch of inspiration, arranged that to look inside the "bone-house," through the glass roof, the visitor must kneel.

The fifth Station represents "The Scythe of Death" (Plate IV). It has many meanings. It is many times life-size. The grouping is impressive. The modelling is full of action. The figures almost breathe. Against the skyline, on the mountain's summit, the effect must be dramatic. The great winged figure, beckoning the soldiers of Italy to victory, the bombers, about to throw their engines of death, the dead man curled up on the slope, all tell the thrill and the terror of war.

But there is more than this. The Scythe of Death, sweeping a path to freedom, is a simple image that needs no emphasis. But there is surely, apart from artistic choice of situation, more than this in the selection of this group for the central place. Here is a splendid allegory, whether designed or not, of the way in which Italy in her victory has risen to the heights.

The figures have all the world

at their feet. They always face the dawn. They are the first to see the new day. Their faces are set forward to the future. They have won their place in the sun. There is eager expectancy in the very attitude of the leading figures. The breath of hope seems to ruffle the outstretched wings of the Spirit that calls them onward.

Though Signor Baroni does not shrink from the grimmest aspects of war, he does not leave his tale half told, but ends with an inspiring note. Their sacrifice, he tells us, was not in vain. In the freedom they have won for their children they live again.

CROSSLEY DAVIES.



THE MOTHER'S BLESSING.



STATION III—THE FALL.



STATION IV—THE BREAD.

A NATIONAL WAR MEMORIAL FOR ITALY.



Plate IV.

STATION V—THE SCYTHER OF DEATH.

November 1922.

AMERICAN MEDICAL ASSOCIATION

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STATION VI—THE WOUNDED.



STATION VII—THE DEMOBILIZED.

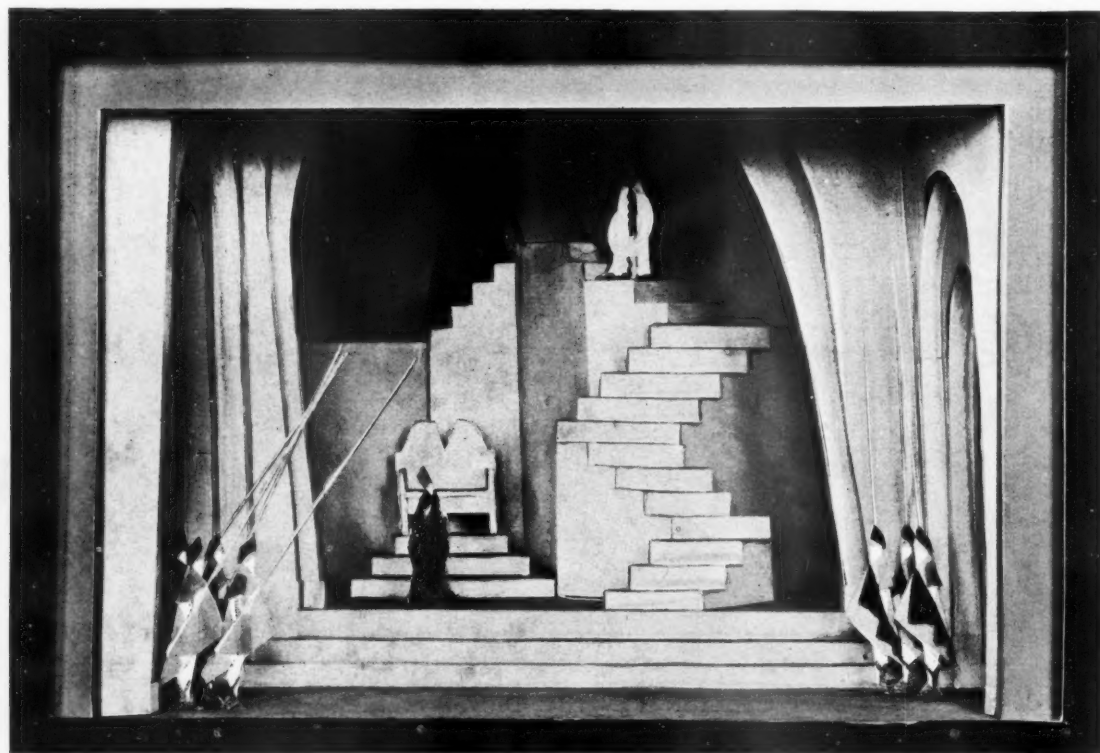
Modern Theatre Design.

By H. J. Birnstingl.

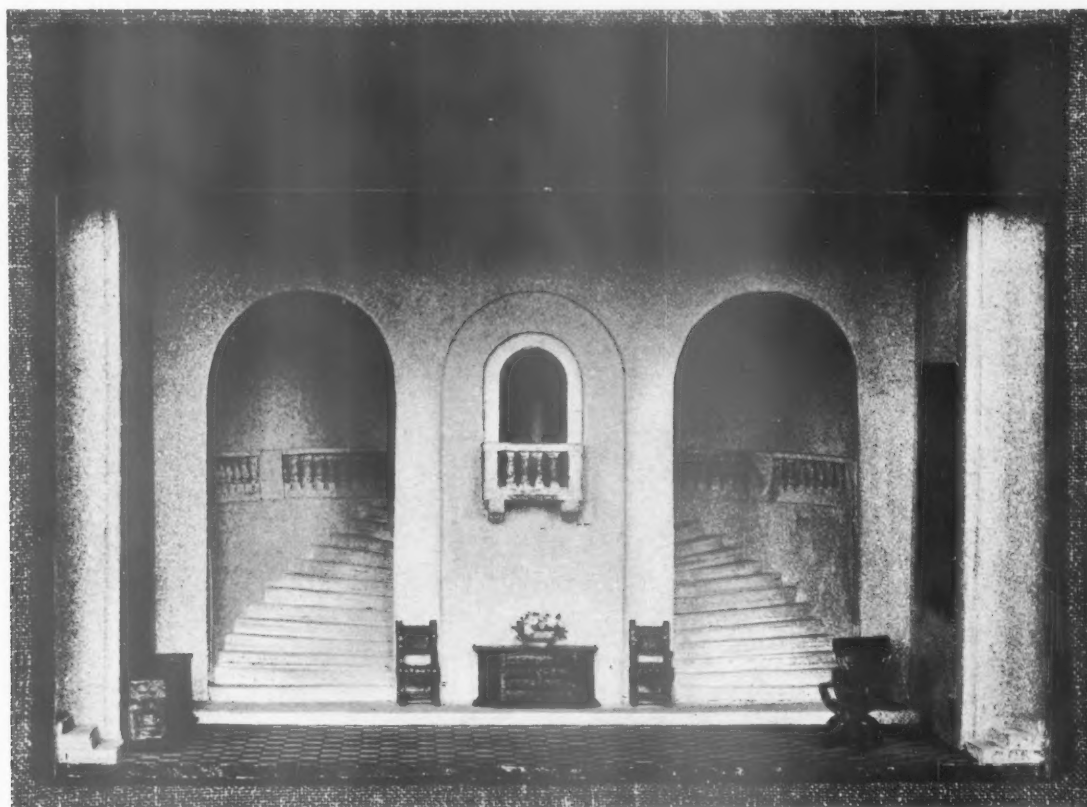
THE unsatisfactory position of the theatre in England to-day, in comparison with that of other countries, is perhaps partially to be accounted for by certain national characteristics. In the less imaginative spheres of activity, the Englishman invents and discovers—often subsequently allowing others to exploit—but in the plastic arts he is slow in devising, achieving, or even in emulating. Moreover, his fundamental craving for personal liberty has been a real obstacle in thwarting every attempt to install in England a system of endowed theatres such as is to be found throughout Europe, from France to Russia, from Norway to Czechoslovakia, and includes such famous buildings as the Comédie Française, the Opera House, the Odéon, and the Opéra-Comique in Paris; the Court Opera House at Vienna, the Opera House at Frankfurt, and that at Budapest. In all these countries the theatre has its recognized place amongst State and Municipal enterprises, and, strange as it may seem, it is largely on this account that there has been, during the last fifteen years, such an advance in everything connected with stagecraft throughout Central Europe. England has certainly contributed towards the movement, and one Englishman, Gordon Craig, has a worldwide reputation, but, for the most part, the work is that of a few isolated individuals whose efforts have secured scant recognition, and who have, through lack of support and encouragement, been unable to synthesize and collate all the forces required for a really great achievement. Whereas previously a dramatic representation was a simple affair requiring the services of only a playwright, actors, and a producer, now it embraces the services of the architect, the painter, and the scenic designer; the dancer, the musician, and the costumer; the mechanical and electrical engineer; the producer and the actor. The set of forces whose task it is to

produce the building are collated under the architect, and those which aim at achieving a unified artistic experience are controlled by the producer. And here it is interesting to note that the position of the actor in the hierarchy of stagecraft is undergoing a change. His personality must be sunk so that he becomes a unit in a carefully co-ordinated scheme, in the production of which colour, illumination, costumes, gesture, voice, movement, and mass, each have their particular dramatic significance. It may well be that in the future the star actor will only be found on the music-hall stage, while the tendency of the theatre proper will be towards permanent companies working under the direction of a co-ordinating producer.

The modern movement may be said to have begun with the production of Ibsen's plays, when an attempt was made at an absolutely realistic representation of domestic interiors. Hitherto a kind of conventional realism had been attempted, which was, however, neither convention nor realism. Yet this attempt at realism did not lead to satisfactory results, for certain limitations of stagecraft (such as the fact that a room can only have three walls and not four) remained insurmountable. Moreover, it was impossible to avoid a twofold distortion of perspective: the one due to the fact that there is only a single point in the auditorium to which the perspective is, and can be, adjusted, the other due to the fact that the attempt to give an illusion of distance is destroyed by the movements of the actor which put him in constantly varying relations to his surroundings. In exterior scenes the more nearly the setting approximated to realism the more patent became its defects; a scene which merely arrived at suggesting trees caused less distraction than a scene which pretended to be trees, and just as the drama itself is unreal and synthesized so, too, it was felt



SETTING FOR STEPHEN PHILLIPS'S "HEROD." BY GEORGE BRADFORD ASHWORTH.



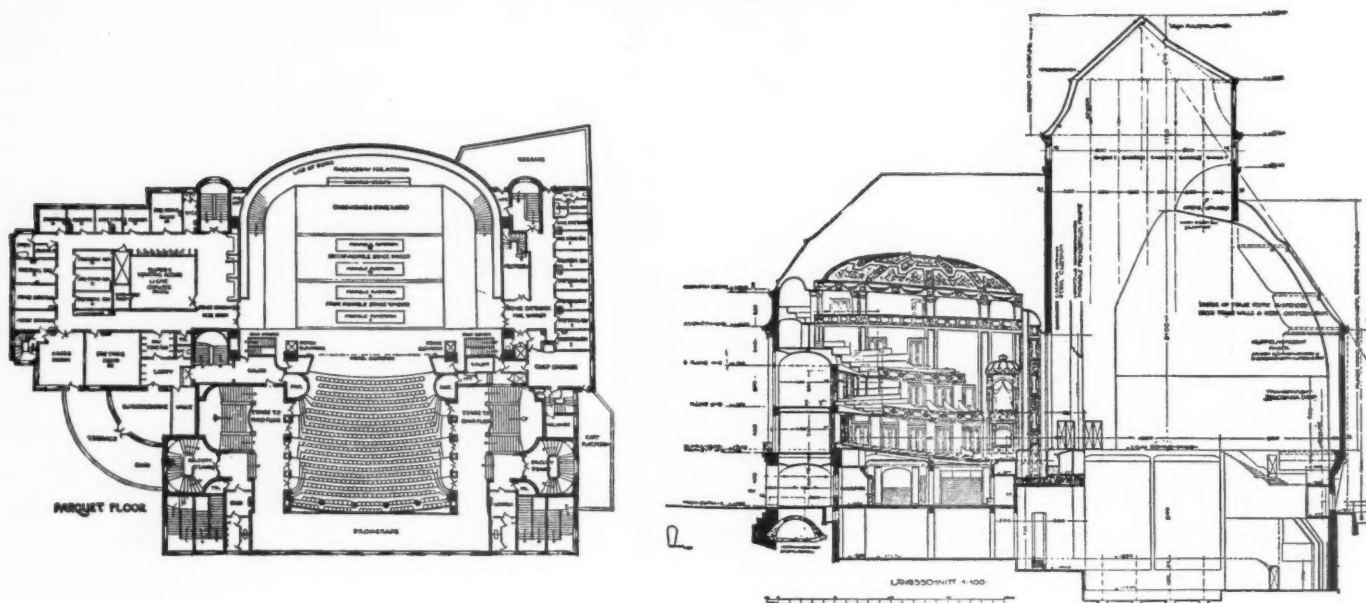
SETTING FOR "ROMEO AND JULIET." BY WOODMAN THOMPSON.

that the scene should be unreal and suggestive. And so a reaction against realism took place, in favour of simplification and suggestion, and now even in architectural scenes of a definite period the aim is to extract the flavour of the period by skilful suggestion, rather than to reproduce exact detail. Lovat Fraser's set for the "Beggars' Opera" is an excellent example of this. This subjective interpretation of a play into scenic terms has been pushed to great lengths. Thus some distorted arch or contorted staircase, having no realistic significance, and, indeed, as often as not defying the laws of stability, is intended to enhance the sinister effect of some action for which it is a background, as in Ashworth's set for "Herod." Or by graduation of the illumination, both in colour and intensity, upon a fixed set, the entire effect of the scene upon the mind of the spectator can be changed, so as to harmonize with the action, as in a setting by MacDermott for "King Lear." In the simplification of sets much ingenuity is often displayed. Gordon Craig has designed a set of screens and a trellis which are capable of almost infinite variations. These variations are not only dependent upon the diverse assembly of the parts, but also upon alterations and gradations of lighting and colouring (which is controlled by means of the lighting). The figures on the stage may move from light into darkness, they can be silhouetted mysteriously against a distant glow, or they may stand clear-cut and brilliant against a fading darkness. The variation of form and atmosphere are infinite. Many other designers are working along these lines, and an ingenious series of architectural elements capable of manifold combination has recently been devised by Zuckermantel. Another method of simplification, permitting of a built-up scene and rapid changes, is to have a permanent basic set. Such a set was recently designed by Woodman Thompson, upon which twenty-four changes of scene were made in the dark in the course of each performance.

In the matter of stage sets the tendency is certainly towards the use of architectonics, and an abandonment of the back

cloth, the sky cloth and wings, in favour of a three-dimensional built-up scene, giving scope for the collaboration of the architect with the stage designer. Use is often made of a Japanese never-ending effect by which the trunks of trees, or the pillars of a nave, are made to pass out of sight, giving a sense of mystery. These are, for the most part, the methods along which the English, Americans, and Germans are working. The Russians still often adhere to the back cloth, and employ bold polychromatic effects, of which the Russian ballet is typical.

All these scenic changes, however, are developed simultaneously with stage mechanics and illumination, the latter playing a particularly important part since often the entire colour effect is produced upon a neutral ground by means of the illumination. The object of modern lighting is to produce vibrant atmospheric effects; a suffused light in contrast to the glaring bands concentrated in footlights, battens, floats, and perchlights. Most of the new systems of lighting are based on that devised by Signor Mariano Fortuny. This is an arrangement by which a white light is thrown on to variously coloured silken banners and so reflected over the scene. For its complete realization it is used in conjunction with the *dome-horizon*. This is a semi-dome constructed either of plaster or of silk fixed to a metal framework. Instead of the *dome-horizon*, a *round horizon* is sometimes employed. This is a segment of a vertical cylinder at the back of the stage, and if it be made as a permanent construction it causes less interference to the stage, although achieving less subtle effects than the *dome-horizon*, or firmament, as it is sometimes called. A variation of the Fortuny system has been invented by Herr Linnebach, *regisseur* at the Court Theatre, Dresden, by means of which the light from the arc lamps is passed through transparent coloured slides before reaching the horizon; the entire effect of colouring and lighting is thus controlled. These systems are used in connexion with the usual movable spot-lamps in the wings.



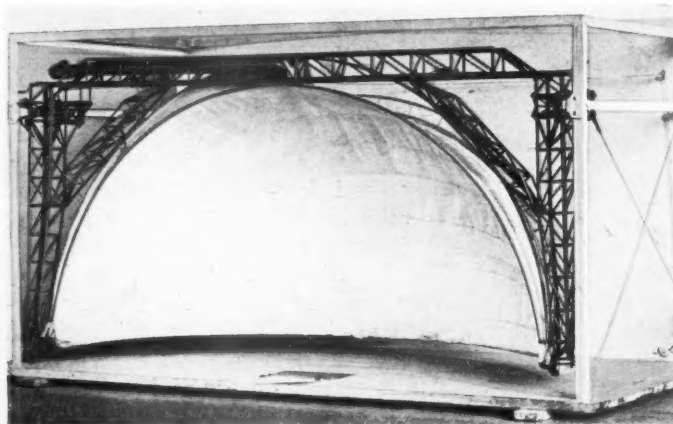
THE NEW COURT THEATRE, DRESDEN.

One of the greatest improvements which modern methods have brought about is the capacity for quick changes. Nothing is more detrimental to a unified dramatic effect than frequent and prolonged intervals. In the eighteenth century, when an attendance at the theatre was regarded rather as a social function than as a serious artistic experience, long pauses, which enabled fashionable parties to forgather and gossip in the boxes, were an essential part of the procedure, but the modern attitude to the theatre is changing, and every effort is being made to facilitate quick and silent changes of scene, some theatres favouring a *black out* rather than a curtain between scenes, so as to minimize the break in the continuity. It is interesting to note here that Wagner, who was a pioneer in theatre reform, though few realize it, understood the necessity for maintaining dramatic continuity, and so introduced *verwandlung* scenes into many of his operas, to mask the re-setting of the stage. One method of expediting changes is by means of the basic set already described, but the better method, which is applicable to new theatres, is to employ mechanical devices, since they impose less restrictions on the type of set. These fall roughly under three heads: the revolving stage, the wagon stage, and the sliding stage. The revolving stage is too

well known to require much explanation. One of the first was that installed by Max Reinhardt in the Deutsches Theatre in Berlin, and by its means as many as five sets can occupy the stage simultaneously. But their planning requires considerable ingenuity, and imposes severe limitations. In England, although there are theatres equipped with the revolving stage, very few producers avail themselves of it. The device which has almost superseded the revolving stage is the wagon stage. Each wagon consists of a platform measuring about 6 ft. by 12 ft., mounted on silent wheels; these, either singly or clamped together, are moved into place with the scene already set. During the interval they are removed and a fresh set is rolled up to the proscenium. The wagon stage is really a simplification of the sliding stage which consists of two large "wagons," each large enough to occupy the entire stage space. These can be moved horizontally by electric power, allowing of two complete scenes; if desired one can be set while the other is being played. But it will be realized that such an arrangement requires a large area for the spare stage which is by no means always available. A further variation of this occurs in the Court Theatre at Dresden, designed by Lossow and Kühne, which is perhaps one of the finest equipped



LIGHTED MODEL OF A VENETIAN SCENE SHOWING EFFECT OF DOME-HORIZON. BY MARIANO FORTUNY.

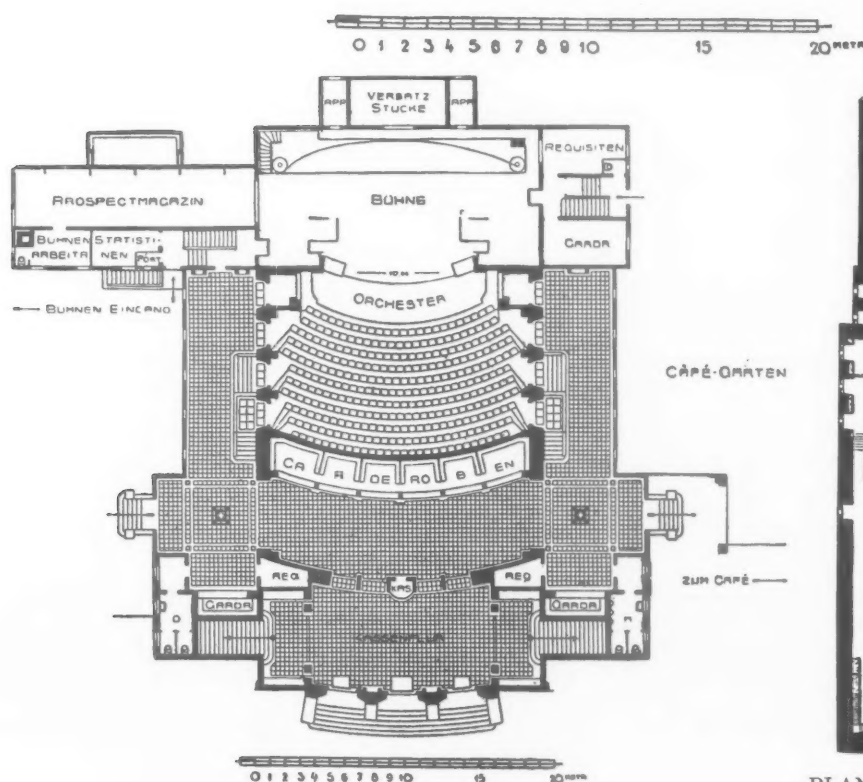
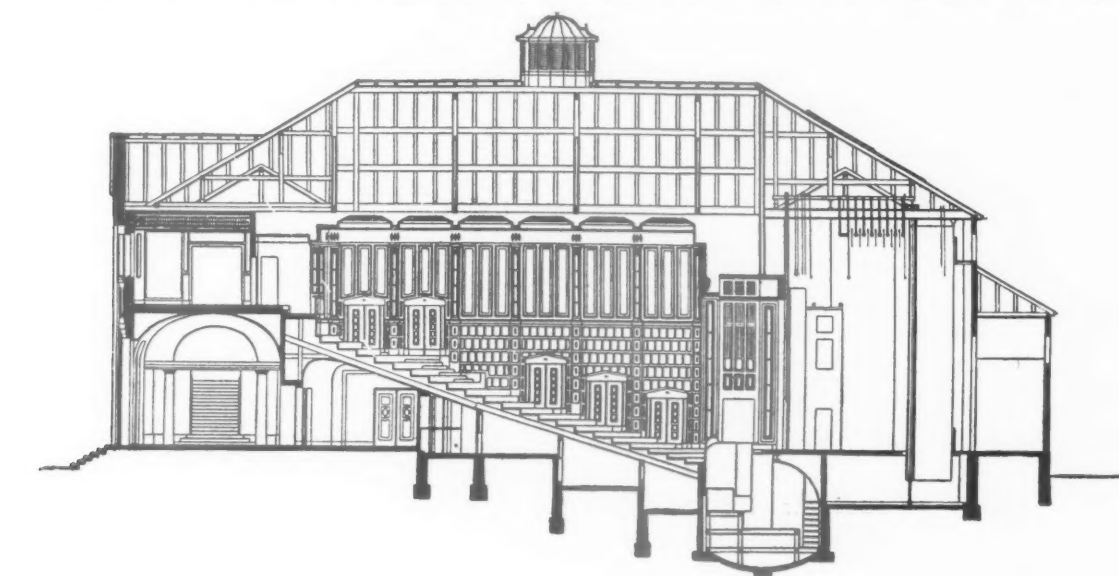


MECHANICAL MODEL OF DOME-HORIZON DEvised BY MARIANO FORTUNY.

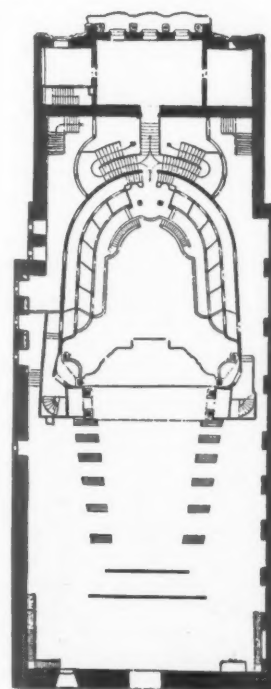
theatres in the world; here the motion of the stage is vertical as well as horizontal. The stage is lowered to reset, and the old scene is slid off on one side, and the new is slid on from the other, and the whole raised into place again.

The modern theatre may be said to be derived from two prototypes, the Greek semi-circular theatre and the Elizabethan theatre, which was evolved from peripatetic companies of players who performed on church steps or in the courtyards of inns, the surrounding houses or galleries accommodating an upper tier of spectators. In some theatres it is possible at once to identify this descent from one or other of these prototypes, but for the most part the two influences are blended. Certain performances are more suited to one kind of theatre than another. For the intimate drama a small theatre—often with the addition of an apron stage which is sometimes reached, not only from the stage proper, but from the auditorium by

steps or a gangway—approximating rather to the Elizabethan model, is more suitable, while for large spectacular effects for Greek tragedies, for certain plays of Shakespeare, the large "heroic," or amphitheatre, type of theatre is better suited. At the present time an attempt is being made by certain designers to combine in one building a suitability for many purposes, but this is not altogether possible; and just as the Albert Hall can never be suitable for a concert of chamber-music, so an heroic theatre can never be suitable for the intimate drama. The proscenium arch is another feature which, although universally adopted from the Renaissance onwards, is now found to have its limitations. Various kinds of performance do not require to be framed in. The apron stage admits of certain scenes being played in front of the arch, and the invention of sliding sides enables the size of the arch to be adjusted according to the scene, for to set every kind of scene



THE KÜNSTLER THEATRE, MUNICH.

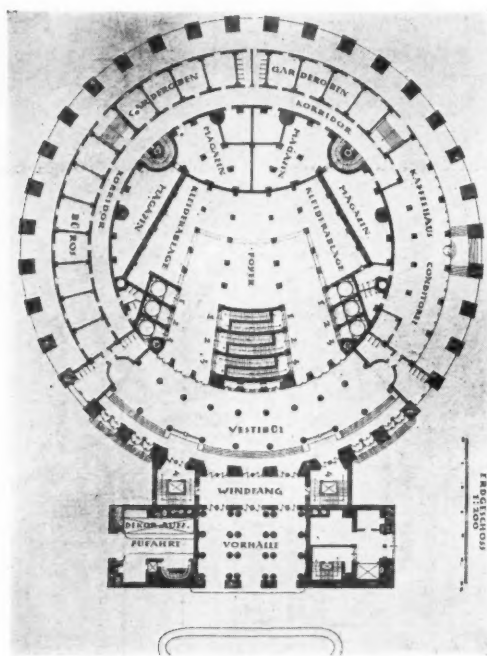


PLAN OF THE OLD OPERA HOUSE, BAYREUTH.

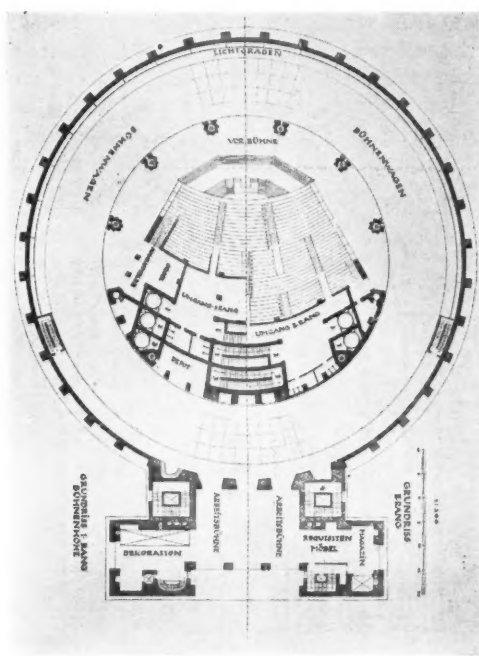
to the same sized opening destroys all sense of scale between scenes. Anyone who has seen the first act of the "Valkyrie" at Covent Garden will realize the devastating effect of a constantly huge proscenium.

In the planning of the auditorium the changes already effected are startling, as a comparison between the plans of the old Opera House at Bayreuth (a typical eighteenth-century house) and the Künstler Theatre at Munich, or the Schiller

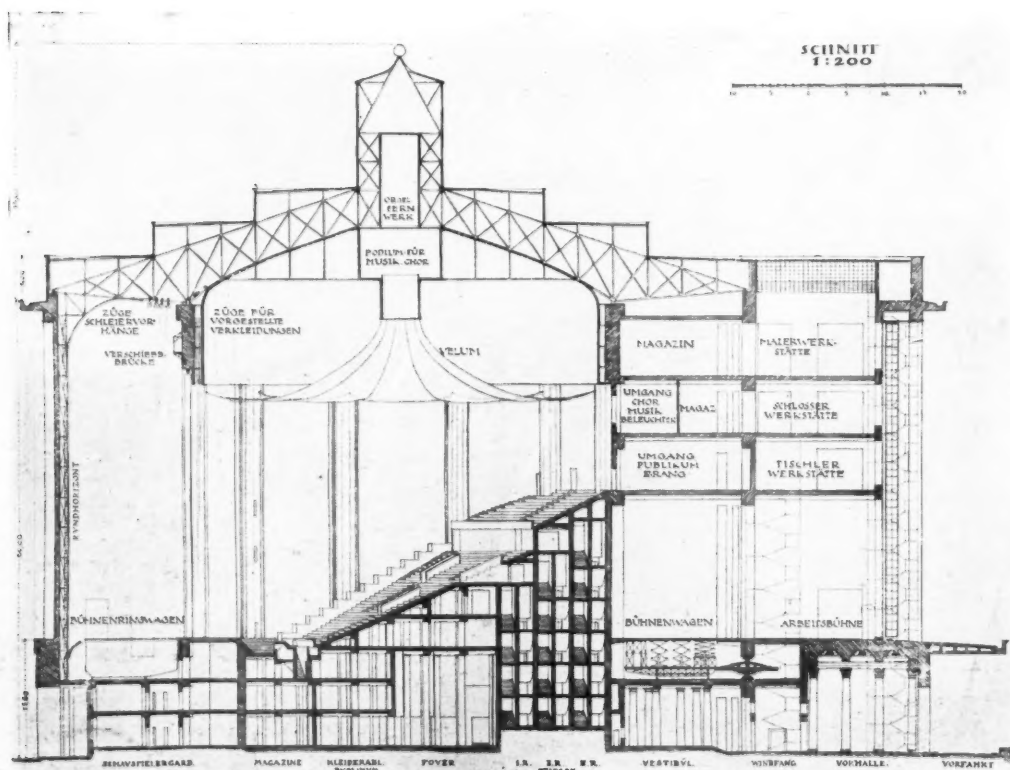
Theatre at Berlin, with a seating capacity of 1,450, both by Professor Littmann, will show. The prototype, as far as the arrangement of the seating is concerned, is obviously the amphitheatre rather than the three sides of the inn-yard, which served most of the so-called "classical" examples of theatres. Here, again, however, credit must be given to Wagner. In his Festspielhaus at Bayreuth he insisted on only one tier backed by a single row of boxes. Every seat has a



Ground-floor Plan.



First-floor Plan.



Longitudinal Section.

A DESIGN FOR A CIRCULAR THEATRE. BY OSKAR STRNAD.

perfect unobstructed vision, and no seat is higher than the top of the proscenium opening. Another of Professor Littmann's theatres, the Prince Regent Theatre at Munich, is designed with the same type of auditorium, and has a seating accommodation of 1,106.

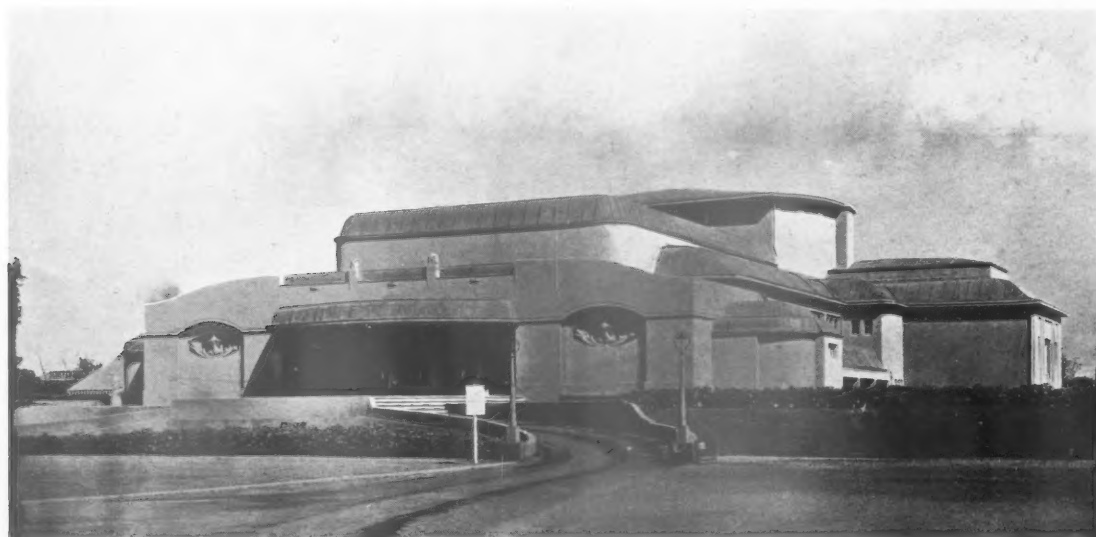
Just as the purpose of the modern theatre has changed from a social function to a serious enterprise (this does not mean that comedy, satire or burlesque are banned from the modern stage, but that the production itself is a serious matter), so now the whole design of the building must be subservient to this one purpose, and cease to be a background for elegance and fashion. The Grand Theatre, Bordeaux, and Garnier's Opera House, can no longer serve as models. The eighteenth-century ideal as epitomized in the little Bayreuth Theatre, has absolutely ceased to serve modern requirements. Everything must be designed to produce a state of receptivity, and it no longer suffices to clothe the interior with the idiom of a past style. Colour, form, texture, and illumination are all considered in relation to this one purpose, and it is realized that reliance on the orders, or on any recognized forms of secular decoration, will not achieve this end. A similar necessity applies to the elevational treatment.

An interesting design is that for the "Volkstheater" at Cologne, completed in 1914. Here, owing to unrestricted space, the plan has been allowed to spread *functionally*, and the elevations have grown naturally out of it. The intersection of the variously shaped masses produces an interesting effect, and reveals a new aspect of the plasticity of concrete construction.

Turning now to unrealized projects (and everywhere on the Continent architects are finding the theatre problem one of absorbing interest), the designs are even more audacious. The use of the *dome horizon* and the *round horizon* has suggested the idea of a circular-backed stage. A particularly interesting example of this is the circular theatre by Oskar Strnad, an Austrian. Here the stage occupies the entire periphery of the circle. To achieve this result considerable ingenuity has been displayed in the planning, and the main entrance is below the stage through a vestibule to the staircases which give access at various points to the amphitheatre. The stage, it will be noticed, is mounted on wagons, and presumably it is intended that the whole should be capable of rotation, and part, at least, of an additional vertical movement. It would appear that the aim of the architect has been to design a stage which shall be

capable of being used in many different ways. Thus there is a large forestage with steps leading down to an arena or orchestra, somewhat after the fashion of the Greek theatre. Behind this the stage proper is divided into four parts. The front part has no vertical movement, but the back three parts are each capable of independent vertical movements, both upwards and downwards. This serves for veranda, balcony, or battlement scenes, or, indeed, any set which requires several levels. For interior scenes with views through to the exterior or vice versa, the scene would be built up on the front sections only. The whole arrangement tries to combine the advantages of classic amphitheatre and the Elizabethan stage, together with certain new ideas which have never before been formulated, the nearest approach being a scheme by Jenő Kemény, an architect of Budapest; for, from the plans, it would seem that for certain effects a stretch of stage enclosing the auditorium on three sides could be brought into use. The lighting arrangements are interesting. In place of the footlights there are rows of concealed lights sunk below the back of the stage which shine upwards on to the surface of the *horizon*, thus completely reversing the accepted order of things. The other lighting would doubtless be by means of movable spot lights. It is doubtful whether at present anyone would be likely to finance the erection of such an absolutely unprecedented structure, but the design is indicative of the boldness and freedom of attack with which the architects of other countries are handling the theatre problem.

Without doubt a recent exhibition at the Victoria and Albert Museum gave a real impetus to the theatre movement, and of the thirty-five thousand who visited it many must have been astonished at the prolific output of every country, and at the amount of energy that was represented by the contents of the ten packed rooms at the Museum. Each branch of the creative arts can contribute to the theatre, and of these the contribution of the architect is one of the most important, not only in designing and equipping the building itself, but also in designing stage sets; for, as has been pointed out, these are tending to become more architectural and plastic, a return to the Greek method, as opposed to flat-painted scenes of the Renaissance and the succeeding centuries. The continual work during the last few years, both on the part of individuals and of various societies, will soon obtain wider recognition, and then it will be that a demand will come for architectural co-operation.



THE "VOLKSTHEATER," COLOGNE.

Van de Velde, Architect.

Selected Examples of Interior Decoration.

In Continuation of "The Practical Exemplar of Architecture."

Fireplace from No. 35 Bedford Square.

OF Bedford Square, Mr. E. Beresford Chancellor, in his interesting book on London Squares, says:—

"Bedford Square, although one of the larger squares on the Bedford Estate, is not so extensive as Russell Square; it was formed between the years 1775 and 1780, at which time the central garden was laid out. In Horwood's plan of 1799 it is shown, the site being marked as formed by St. Giles's Ruins; as a matter of fact the square covers a portion of the famous 'rookery' of St. Giles; Dobie, indeed, speaks of its arising 'from a cow-yard to its present magnificent form,' a form which even Ralph approves—which is praise indeed.

"The square was originally maintained by those who held building leases from the ground landlord, the Duke of Bedford, and it was not until 1874 that these leases expired, and the Duke took over the square, which has since been maintained by the Bedford Estate; the tenants of the houses being allowed the use of the central garden during the Duke's pleasure."

Many interesting people have lived in Bedford Square, including Lord Eldon, who occupied No. 6 in 1815 when, during the Corn Law Riots, it was raided by a mob, and he was forced to make his escape into the museum garden at the back. Nos. 34, 35, and 36 are now in the occupation of the Architectural Association.

Mr. Beresford Chancellor mentions that the Adam brothers were responsible for the design of some of the houses, although Mr. Richardson ascribes them to Thomas Leverton, c. 1770.

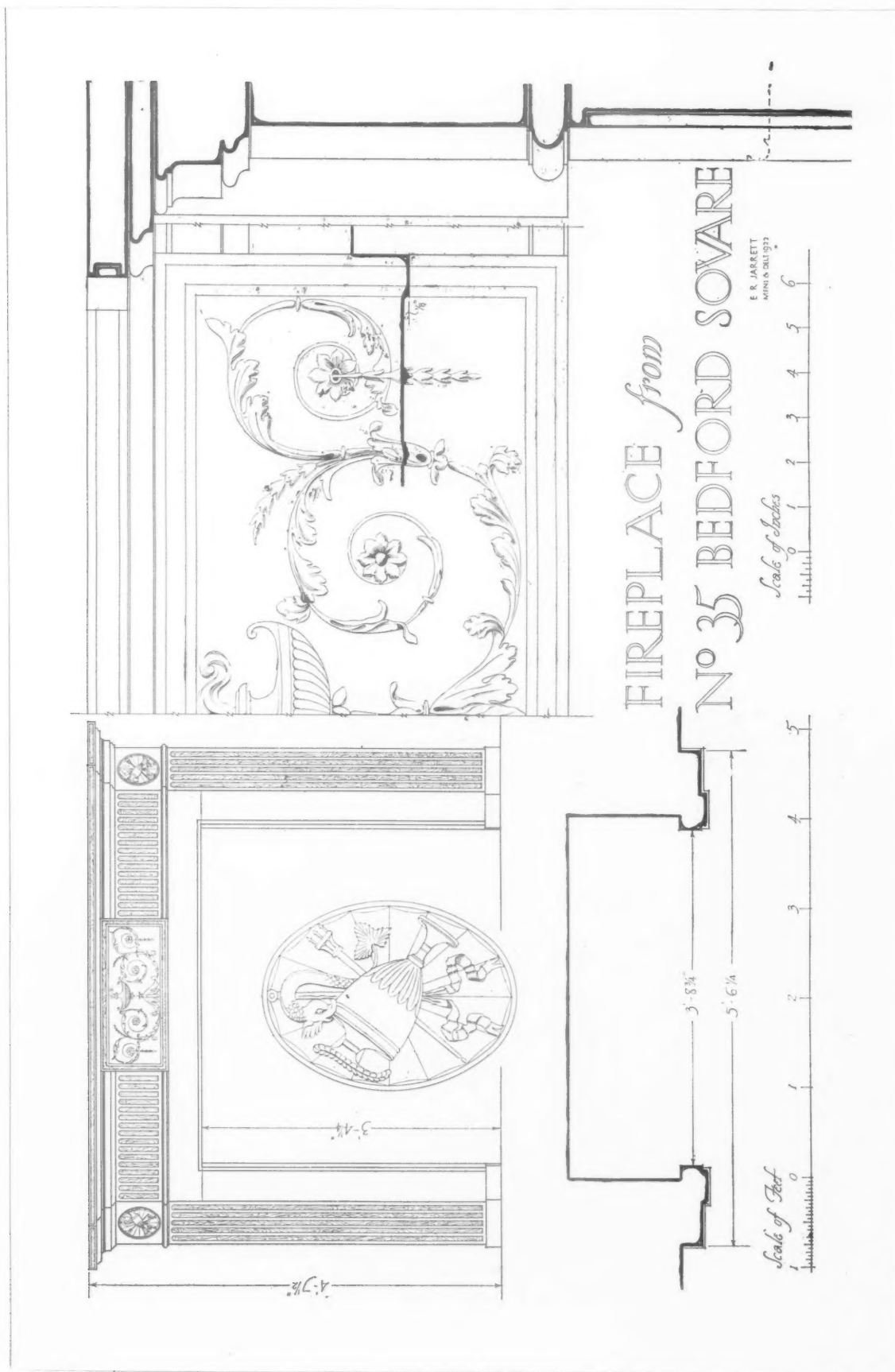
However that may be, they are all marked with that grace and refinement which is so characteristic of Late Georgian work, and contain many fine examples of ironwork, plasterwork, fireplaces, etc.

The fireplace illustrated is carried out in a white statuary marble with inlay of Sienna. The carving is in light relief, and is very graceful both in design and execution.



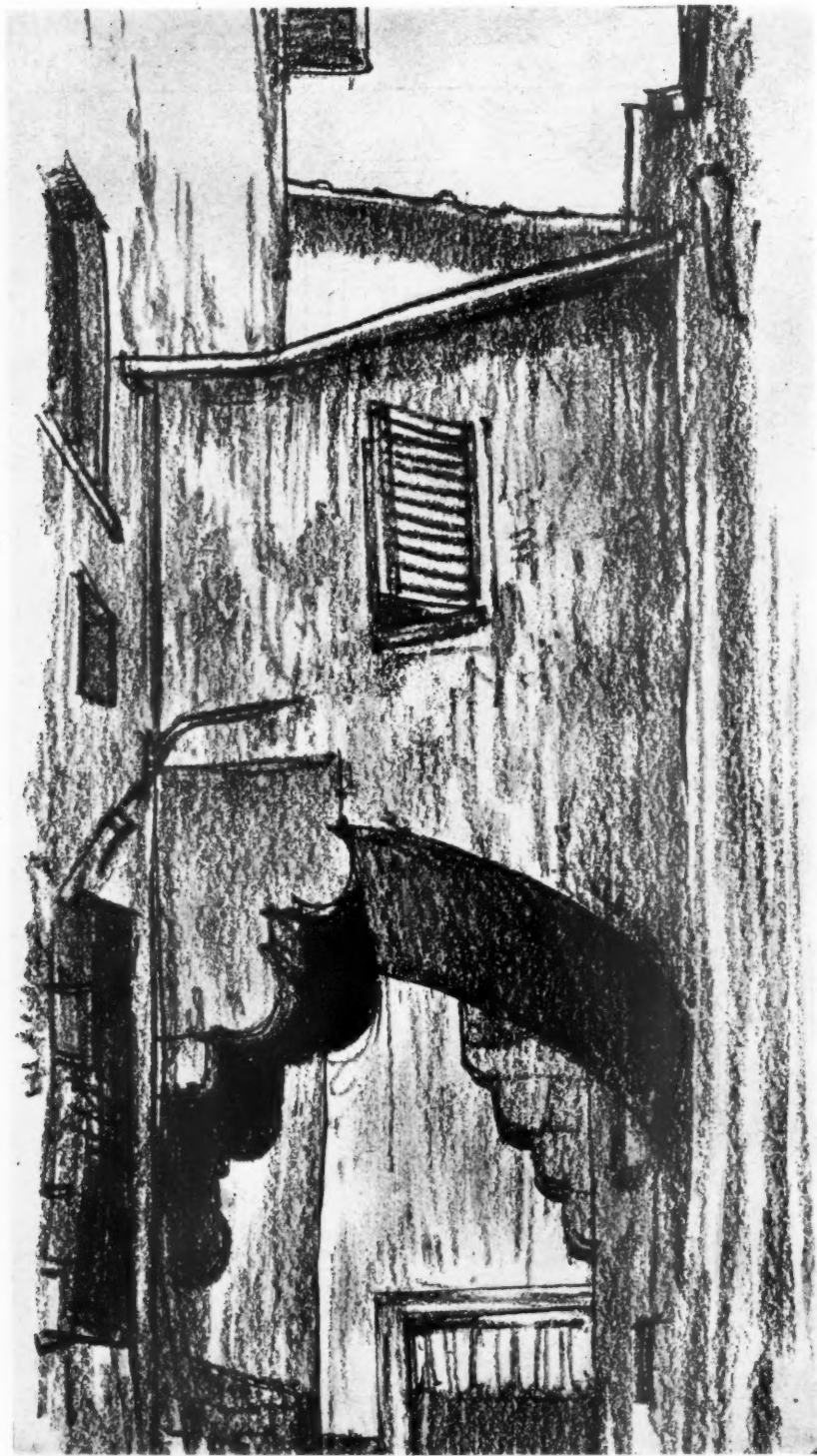
Photo: F. R. Yerbury.

THE FIREPLACE.



Measured and Drawn by E. R. Jarrett.

Sketches by Austin Blomfield.



FLORENCE.

From a Conté Crayon by Austin Blomfield.

SKETCHES BY AUSTIN BLONFIELD.

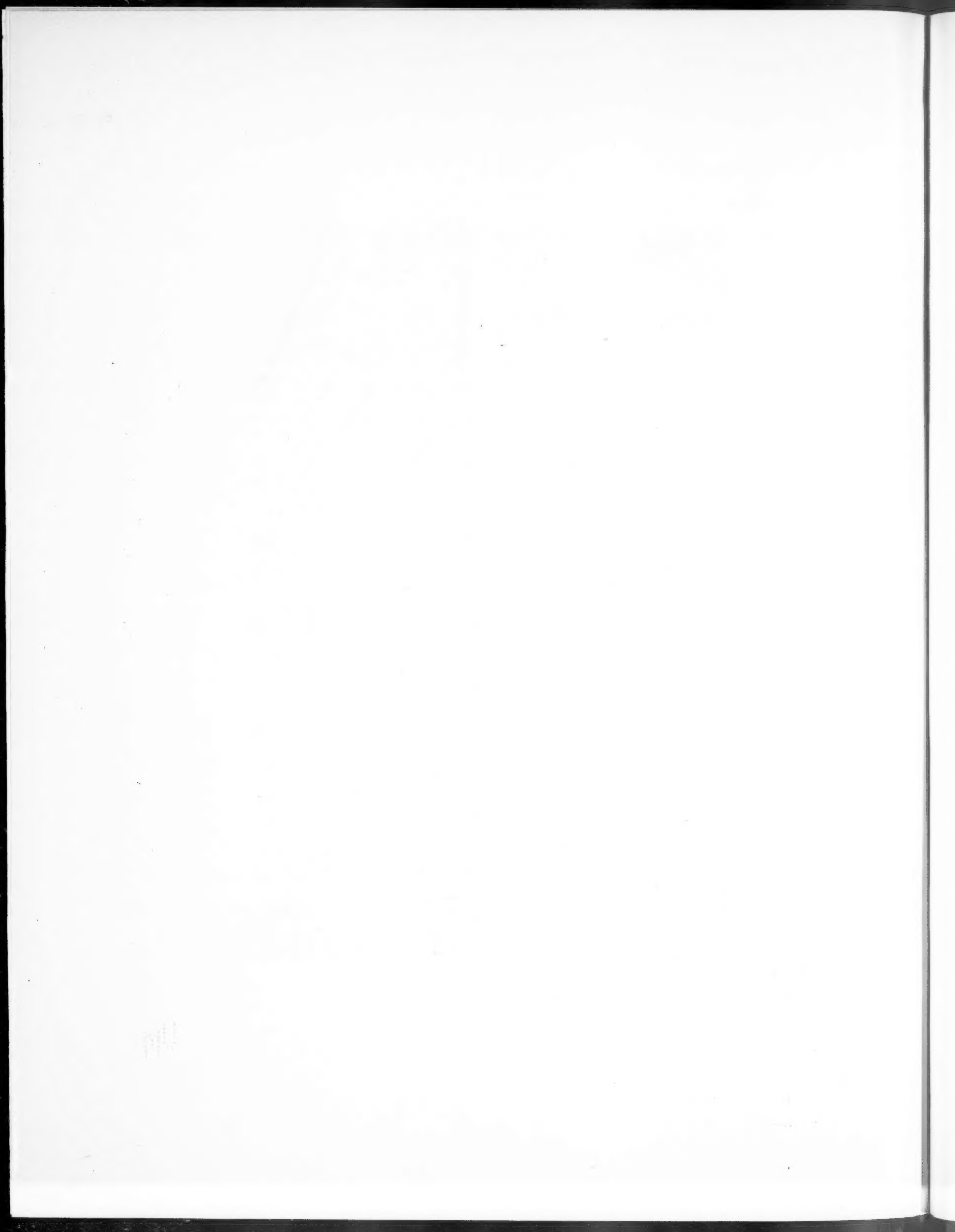


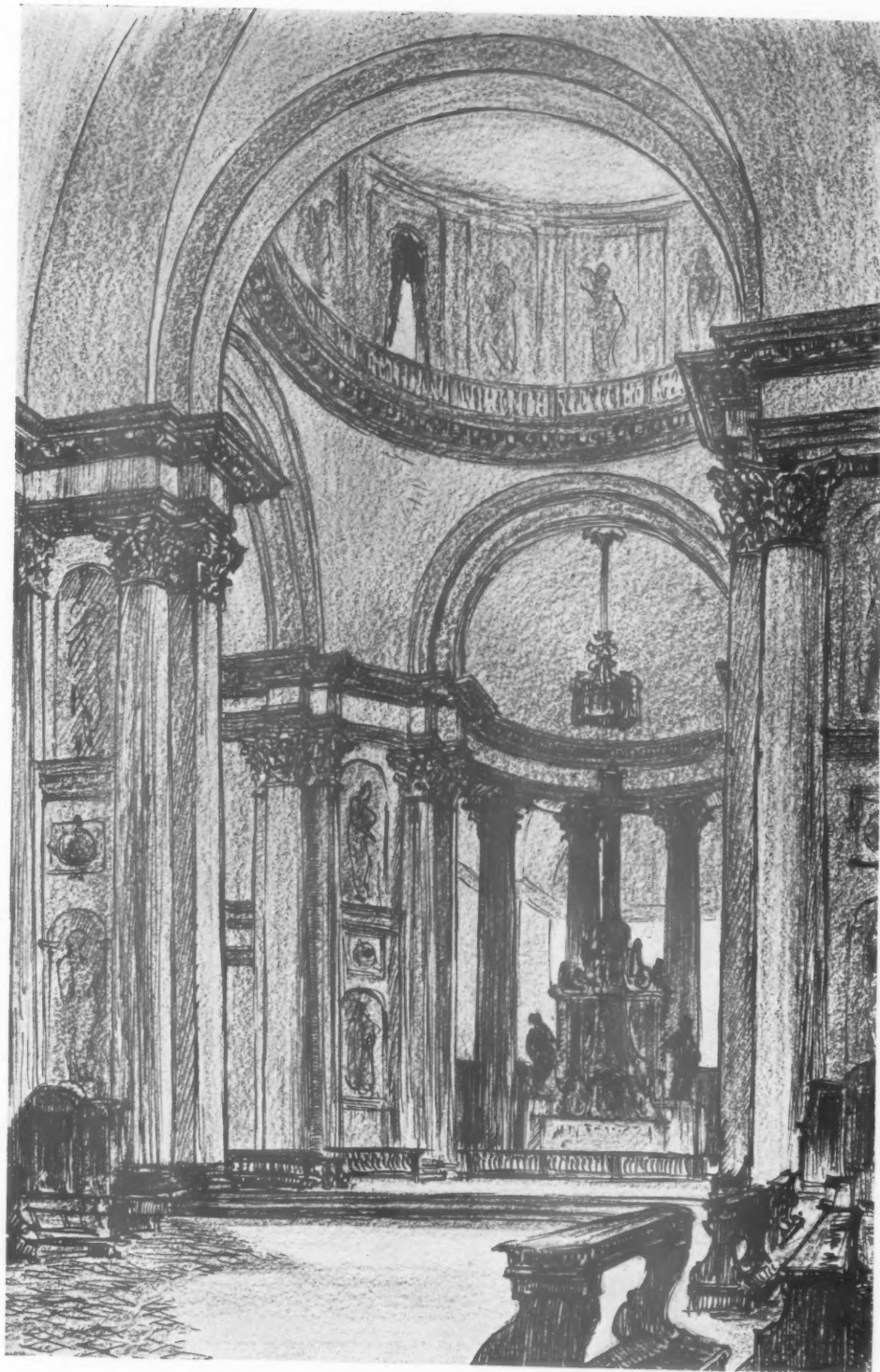
Plate V.

CHURCH OF SANTA MARIA DELLE SALUTE, VENICE.
From a Pen and Wash Drawing by Austin Blonfield.

November 1922

52





CHURCH OF IL REDENTORE, VENICE.

From a Pen and Chalk Drawing by Austin Blomfield.

The "Spotted Dog" at Dorking.

A Reconstruction by Joseph Hill, F.R.I.B.A.

MUCH has been written in recent years about the Ideal Public House, and it is refreshing to note that the tendency amongst licensed owners to-day is to produce refinement and good taste rather than the glaring erections, with elevations consisting largely of flowered plate glass and highly coloured glazed tiles that unfortunately marked the so-called gin palace, which grew in our midst so alarmingly in past years.

The accompanying plans and Mr. Yerbury's photographs show a reconstruction recently designed and carried out by

and in the remodelling of the building it was fortunately found possible to extend the public premises and to include the cottage in the scheme.

The comparative plans clearly indicate the re-arrangement and additions, and it will be observed that the public rooms on the ground floor are completely supervised from the service bar, a feature of the utmost importance in public-house planning; a new kitchen wing was added, with scullery and larder; a large club room and a tea room were provided, with, in addition, ample bedroom accommodation and modern conveniences.

As the cottage was the more pleasing of the two properties, Mr. Hill based his design of the remodelled exterior upon it, and despite the fact that it was necessary practically to take it completely down, owing to the perished state of the walls and floors, it was carefully rebuilt with a judicious use of old and carefully chosen new materials.

The whole of the windows on the front to South Street were re-arranged, and in certain instances the old windows were re-used. The bays to saloon and public bars are however new, and have frames formed of old oak taken from the cottage, wrought with the adze, and finally fitted with metal casements.

The entire building was re-roofed, new gables and dormers were carefully designed to be in sympathy with the original hipped gable of the cottage, and it was happily found possible to use old, weathered, hand-made tiles throughout the whole of the re-roofing.

Owing to the restricted headroom and the inadvisability of increasing the height of the cottage in rebuilding, two hollow tile floors were used in the reconstruction of the cottage, and steelwork was introduced at the junction of the premises.



BEFORE RECONSTRUCTION.

Mr. Joseph Hill, F.R.I.B.A. (of the firm of Messrs. Yetts, Sturdy and Usher), for Messrs. Hodgsons' Kingston-Brewery Co., Ltd.

"The Spotted Dog," a fully licensed house in South Street, Dorking, was found to be insanitary and much in need of repair; it was, further, greatly lacking in accommodation such as the licensing justices are now regarding as important for public-houses.

There was no club room or tea room, the kitchen was a lean-to of wood, without scullery or larder, and the conveniences were primitive.

Adjoining the licensed house, which was apparently erected in the seventeenth century, was an unoccupied cottage of contemporary date in a state of almost complete dilapidation,

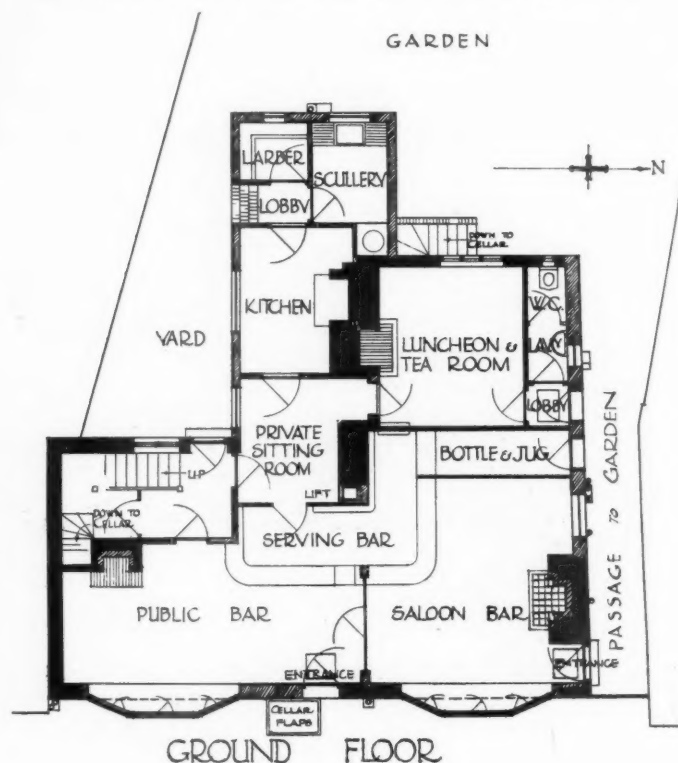
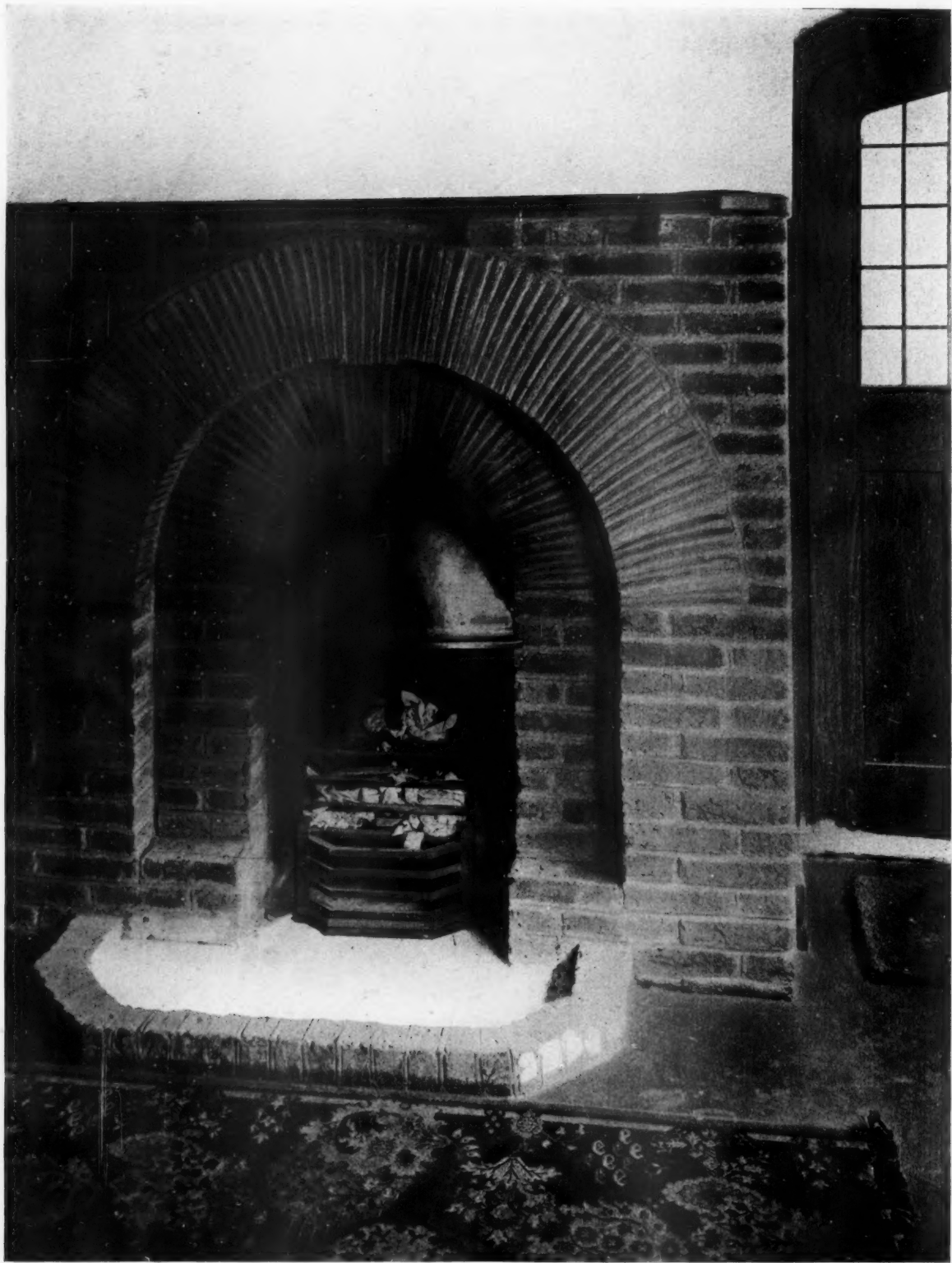




Photo : F. R. Yerbury.

SOUTH STREET FRONT.

*Photo: F. R. Yerbury.*

SALOON-BAR FIREPLACE.